THE CLIMAX

— BY —

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GIVEN BY

Beatrice Monk

THE CLIMAX.

FOR

CHOIRS, SINGING CLASSES, MUSICAL INSTITUTES, CONVENTIONS, &C.

SUITABLE FOR ALL OCCASIONS.

CONTENTS. — A very elaborate, comprehensive, and practical Elementary Course, Vocal Exercises, Glees, Hymn-Tunes, Chants, Anthems, and Concert Choruses.

BY H. S. PERKINS,

Author of "Model Class Book," "The Headlight," "The Good Templar," and so forth.

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PREFACE.

Believing that the MODEL CLASS BOOK, of which THE CLIMAX is the immediate and legitimate successor, met the almost universal want of the singing-class teacher and the learner, judging from the unsolicited and emphatic sentiments expressed by a large number of those who used it, the same general plan has been preserved in this work. Especially has the elementary department been kept intact in all of the essentials, and the best part of the contents of the other departments which teachers and choirs found the most useful is used. Selections varying in grade and character have been added to the best part of the MODEL CLASS BOOK, which the editor trusts will be found both pleasing and educational. I wish again to emphasize the importance of teaching key relation, and not spend time attempting to teach *absolute pitch*, as it is impracticable, and from the very beginning of a course of lessons. Teach your pupils to think of the key in which they are singing. The editor believes that the course laid down in the elementary department of this work will, if faithfully studied, insure good readers of vocal music at first sight. Try it.

The departments are, 1, elementary; 2, vocalizing and solfeggi; 3, glees and part songs; 4, hymn tunes; 5, chants; 6, anthems; 7, concert choruses. Book, Opus 27.

Remarks — Suggestions.

The Editor has intended to keep in view:— *Progressive steps, order of arrangement, gradual development;* also, the condition and wants of all classes who desire to learn the Art and Science of Singing, whether in the juvenile or adult singing school, or vocal instruction in Seminaries, Academies, &c., &c.

It is believed that the most rapid and substantial progress and development are made when the art and science, practice and theory, sentiment and technic, are happily wedded in a course of musical instruction.

Rote singing is good; *Solfeggio* exercises are useful; *Note* singing is indispensable; attention to breathing, phrasing, and expression; memorizing technical terms expressions, and useful facts,— such as the scale, intervals, staff, clefs, letters, (pitch names) signature, key, measure, accent, time, &c,— all are essential.

Very soon after the pupils have gained a practical knowledge of intervals they should learn Key-relationship, change of key, and simple modulation. Not only should the eye be familiar with the signs which suggest, or indicate, the *change of Key*, or the various keys, but the ear, also.

The *melodic* effect of this change of Key should be learned directly following the study of One and Two-part exercises and songs, and the *harmonic* effect after Three-Part Songs have been practiced.

They should *know* in what key the music begins and continues throughout the composition, also, *think*, as well as *sing*, in the proper key, even if the *change* is only temporary. If this is done pupils will not *trip* and *stumble* at the *sight* of a *chromatic:*— sharp, (♯) flat, (♭) or natural (♮). The *thinking* should precede the *doing*. The reasoning powers should be brought into action—and the problem solved mentally—before "drawing the conclusion." Singers—beginners even—should never "jump at a conclusion." They should learn to sing at *first* sight, and not depend upon "instinct," or "intuition." Alto singers too often fall into the habit of following a melody either a *third* or *sixth* below. Such young persons are called "natural alto singers!" The *talent* should not be encouraged. The habit should never be contracted. To prevent it the Alto singer, or singers, should alternate with the Soprano, in all exercises and songs within the range of their voices.

The "HAND INDICATOR" may be used extensively in all elementary work, not only to first illustrate relative pitch and to develope simple melodies, but to introduce exercises in two parts.

The "MUSICAL LADDER" can be used in a similar way with very great success. It should be drawn upon the black-board, the *long steps* being three inches and the *short steps* an inch and a half, and figured, &c., as may be necessary during the different stages of progress. Use one pointer for a simple melodic exercise, and two pointers for two-part exercises. The "MODULATOR" should, also, be drawn upon the black-board. This diagram will greatly aid the pupil to appreciate Key-relation, change of Key, transposition, &c.

The first exercises in this book are written without the Clef to practically illustrate the *flexibility of scale position* in regard to its representation upon the staff. There being no *Clef* or Signature, there is no restriction. This practically teaches *transposition*, and that it is just as "*natural*" to commence at one point as at another, or (to use language more fitting as we pass on) to *sing in one Key as another.*

I do earnestly exhort the singing teacher to give close attention to the *radical vowel sound* in every syllable and word; also to the proper degree of force, as well as time, which consonant elements demand, that the pronunciation may be pure and *natural.*— yes, CORRECT. Language should not be annihilated nor mutilated when wedded to music. The two individual parts—music and language—should be approximately correct, then the union of the two will be perfect in the same ratio. There should be no doubt as to the correct pronunciation in singing, for it is the same as the best models in speaking. Teachers who are in doubt can ascertain by reference to "Webster" or "Worcester" as a rule. The short ĭ, short ĕ, or obscure sound of any letter, should be clearly defined. Final letters should not be allowed to "telescope" over the following word. This is a very common error. The most troublesome letters are s, t, d, n and ch. They need close watching.

Although the introduction of exercises for special practice in vowel and consonant elements, words to be spelled phonetically, short sentences—with difficult consonant combinations—to be recited (spoken) and sung, and formulas for Sol-Faing, are a new feature in elementary works of this kind, yet it is believed by the editor to be fitting and timely, inasmuch as they are each (to the extent of their introduction) strictly elementary, and therefore belong to the curriculum of instruction in the early stages of training and discipline in singing. If due attention is paid to the *method* of teaching, the simplicity and *naturalness* of presentation as herein set forth, an *easier* system of notation will not be needed.

ELEMENTARY INSTRUCTION.

MUSICAL NOTATION.

PRACTICE AND THEORY.

BEGIN, at once, with singing.

Usually, in all cases where an elementary course of instruction is to be given, the teacher should give an example and the pupils imitate, without any written notation, until a part, or the entire scale, is tolerably well learned,—somewhat as follows:

I.

Numbers:—One, Two, One, Two, One,
Syllables:—Do, Re, Do, Re, Do.

II.

One, Two, Three, Two, One,
Do, Re, Mi, Re, Do.

III.

One, Two, Three, Four, Three, Two, One,
Do, Re, Mi, Fa, Mi, Re, Do.

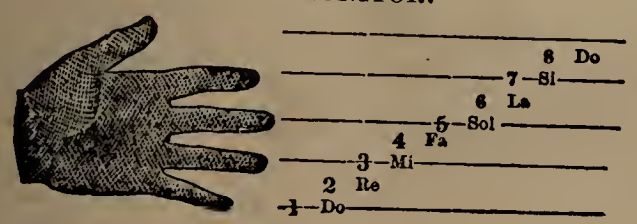
IV.

One, Two, Three, Four, Five, Four, Three, Two, One.
Do, Re, Mi, Fa, Sol, Fa, Mi, Re, Do.

Also practice the tones: 1, 3, 5; 4, 6, 8; 5, 7, 2; in due time.

It is very convenient, and usually a very successful method, to let the fingers, and the space between the fingers, stand for, or represent the tones which the teacher desires to have sung, before using any notes or characters either upon the blackboard or in the book, numbering as follows:

HAND MONITOR:



This will aid the beginners to appreciate the *steps* to be taken with the voice, either upward (ascending,) or downward (descending;) or, in other words, when producing tones higher or lower from any given starting point.

To practically illustrate *tune* singing, have the class sing from the HAND MONITOR some familiar piece (the Soprano) like "Greenville," "Boylston," "Old Hundred," &c. The pupils will sustain the tone as long as the teacher points to the finger or space. Use both *numbers* and *syllables* as applied to the tones of the scale.

The above very practical illustration will often make it appear very easy to "sing a tune at *first* sight." This is one very important point gained over the minds of the beginners, who, not unfrequently, are laboring under the delusion that to "sing by note" is, indeed, a very difficult task; and, to the few who *do* learn, it was so "ordained from the beginning."

Let each principle be presented with simplicity, each step carefully taken, and each exercise thoroughly learned.

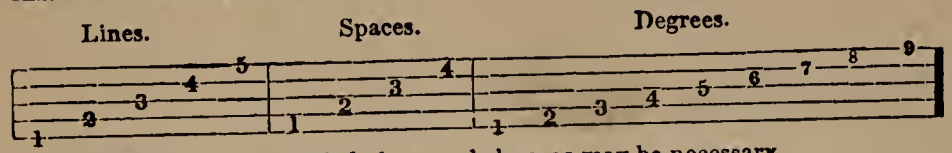
Very soon the entire scale, which is composed of eight tones, classified or arranged in a certain order, beginning with *one*, may be presented in a diagram like the following:

THE SCALE ILLUSTRATED.

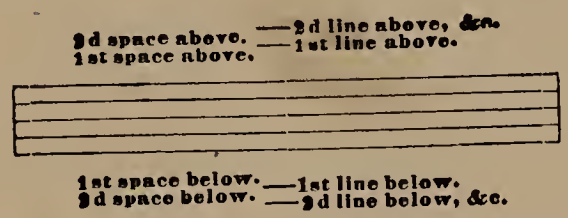
Numerals.	*Notes.*	*Syllables.*
8	𝅗𝅥	Do.
7	𝅗𝅥	Si.
6	𝅗𝅥	La.
5	𝅗𝅥	Sol.
4	𝅗𝅥	Fa.
3	𝅗𝅥	Mi.
2	𝅗𝅥	Re.
1	𝅗𝅥	Do.

from which a variety of *melodic* exercises may profitably be sung, following which let the staff be introduced.

The pitch of tones is represented upon lines, and spaces between the lines. This character is called a STAFF.



The staff may be extended above or below, as may be necessary.



NOTE.—The teacher will bear in mind that there is no prescribed line or space to *base* the scale upon, unless the CLEF is used, or the usual sign to *designate the key*. The following exercises, therefore, are for the purpose of practically illustrating the *flexibility of Scale representation on the Staff*, which, also, *practically* teaches TRANSPOSITION, in the outset, usually regarded as a very *knotty* subject.

Do not dwell very long upon *one key* or one point of beginning,—not long enough to get your pupils into a *rut*, and to thinking that it is easier to sing in one key, or from one starting point, than from any other.

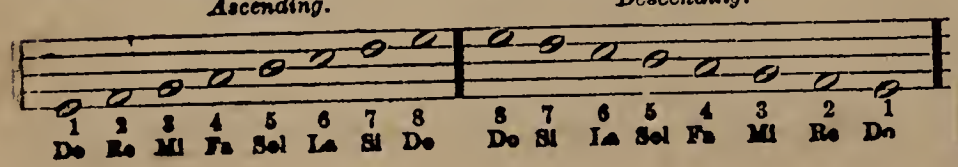
The "sight singer" should learn to reckon "*distances*" (as suggested by lines and spaces) rather than to associate Do, Re, Mi, &c. with any particular degree. It is much easier to *keep* out of a *rut*, than to *get* out.

The large note (𝅝) is made use of here, because the object is larger and more *sightly*.

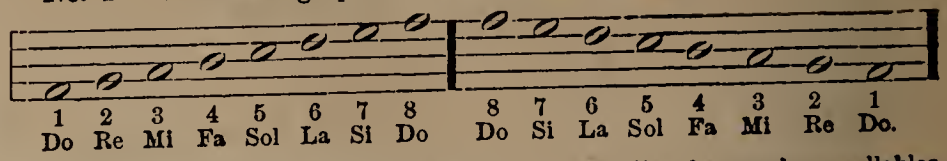
Exercises.—STAFF AND NOTES.

THE SCALE REPRESENTED.

No. 1. Commencing upon the lowest, or first, line.



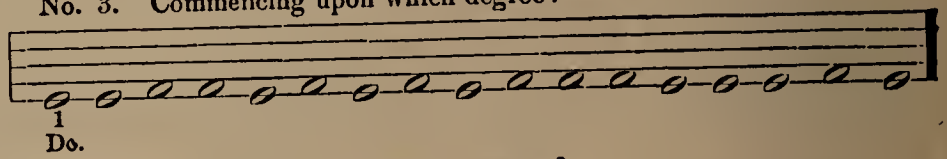
No. 2. Commencing upon the first (lowest) space.



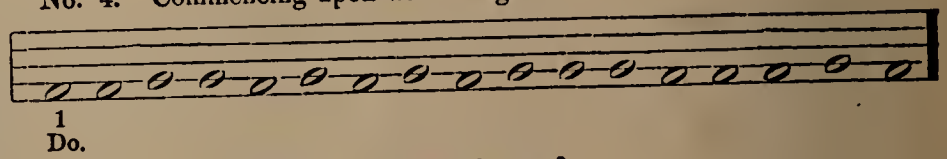
We may commence with either degree of the staff. Use the numbers, syllables, and *la*, in singing the Elementary Exercises.

Pitch each exercise as may be most convenient for all of the voices.

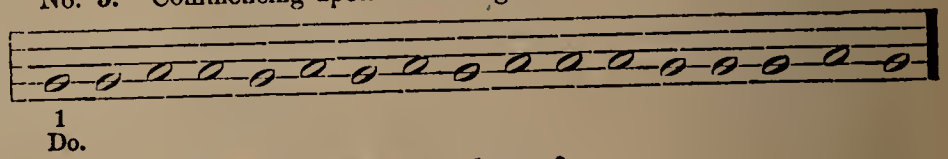
No. 3. Commencing upon which degree?



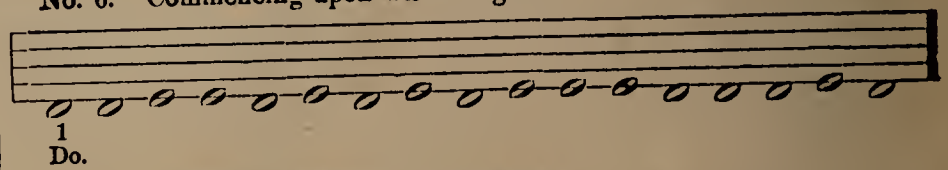
No. 4. Commencing upon which degree?



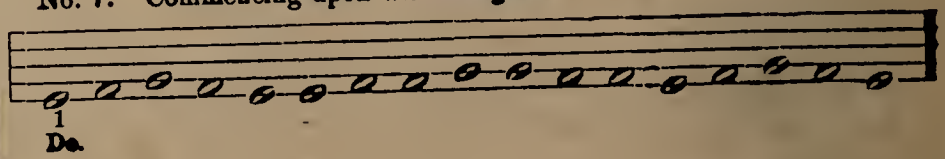
No. 5. Commencing upon which degree?



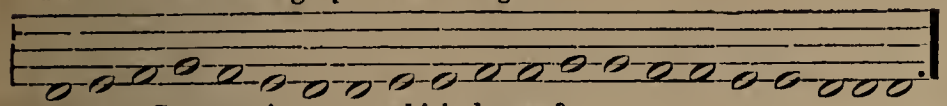
No. 6. Commencing upon which degree?



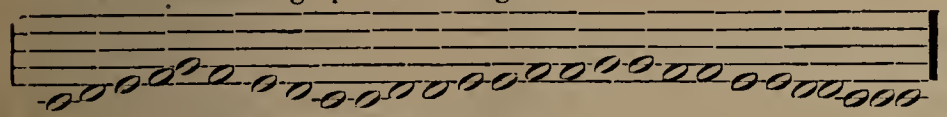
No. 7. Commencing upon which degree?



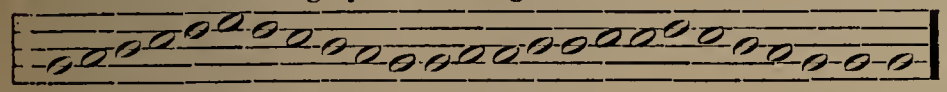
No. 8. Commencing upon which degree?



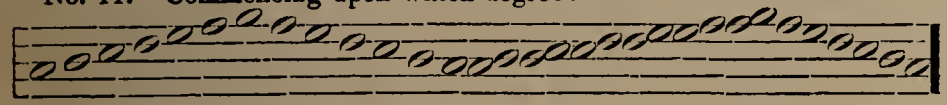
No. 9. Commencing upon which degree?



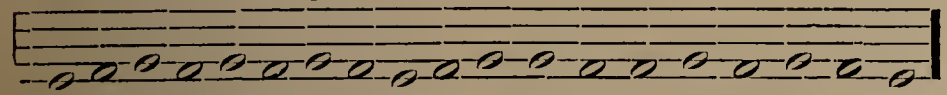
No. 10. Commencing upon which degree?



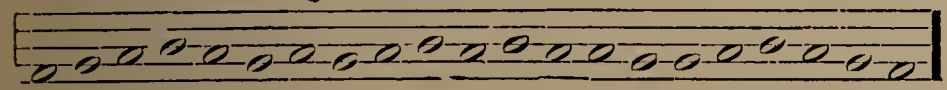
No. 11. Commencing upon which degree?



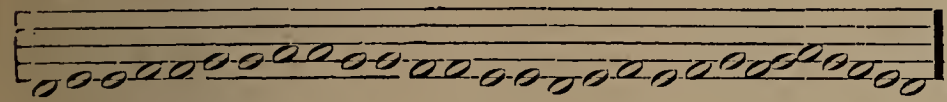
No. 12. Commencing where?



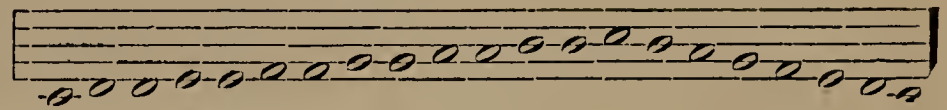
No. 13. Commencing where?



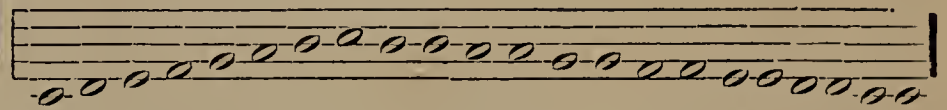
No. 14. Commencing where?



No. 15. Commencing where?



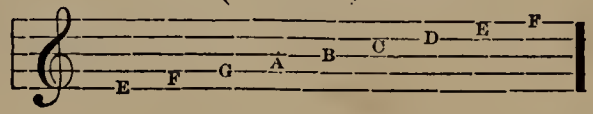
No. 16. Commencing where?



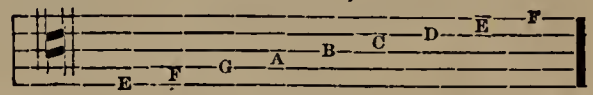
The Degrees of the Staff are named from the first seven letters of the alphabet: A, B, C. D, E. F, G.

A character called a CLEF is placed upon the staff to determine the letter, or pitch, name of each degree.

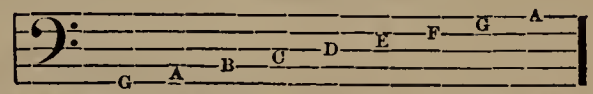
G (or Treble) Clef.



C (or Tenor) Clef.



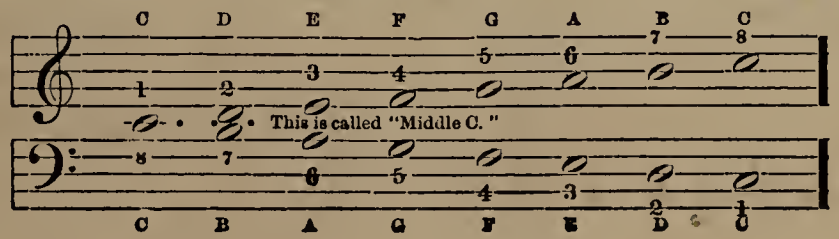
F (or Base) Clef.



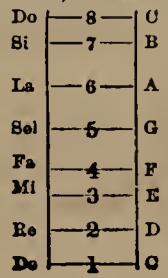
NOTE.—It will be observed that the pitch name (or letter) is the same with the G and C clefs

SIGNATURE.

The Clef *alone*, is the *Signature* or *sign* of the Key, in the absence of any other modifying character, or characters.



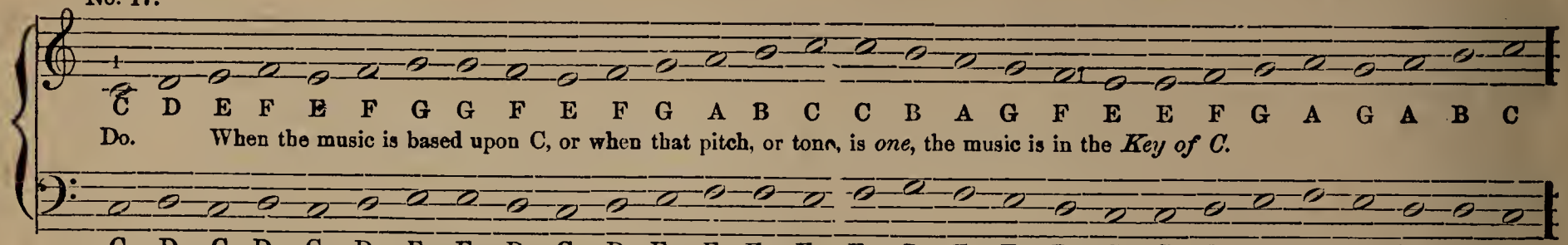
THE MODULATOR, OR MUSICAL LADDER.



The Modulator, or Ladder diagram, may be referred to, often, in connection with Scale practice, and especially when the subject of *Scale Intervals* is under consideration.

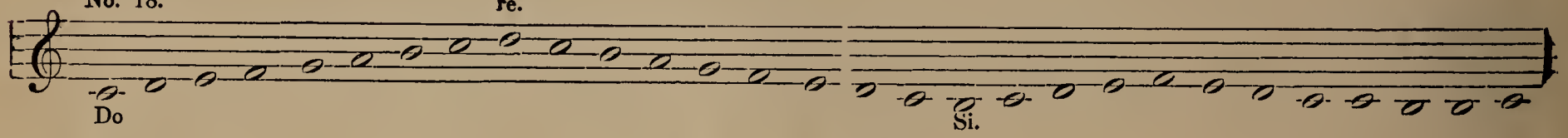
In the following exercise in two parts (Duet), with the G and F clefs, the ladies sing the upper, and the gentlemen the lower parts.

No. 17.



The Scale is extended above 8, or below 1, at pleasure; care only being taken not to go beyond the easy range of the voices

No. 18.



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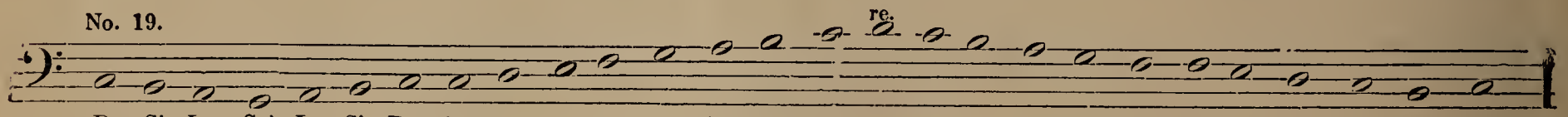
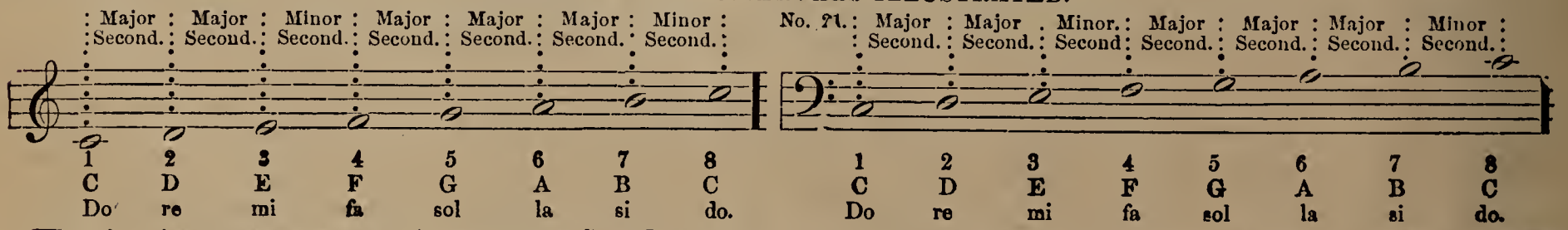


INTERVALS.

The difference in pitch between any two tones is called an INTERVAL. The INTERVAL between two consecutive tones of the scale is called a SECOND. The large seconds occur in this (the so-called Major) Scale between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7; and the small seconds between 3 and 4, 7 and 8.

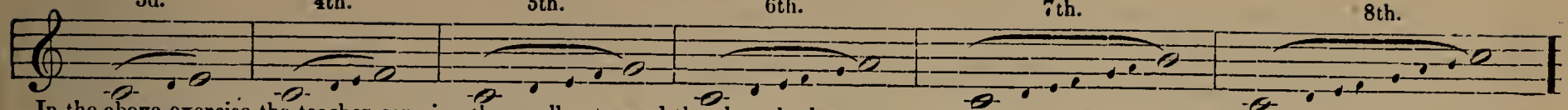
No 20. MAJOR SCALE.—INTERVALS ILLUSTRATED.



When the voice passes over a greater interval than a *Second.* as from 1 to 3, 1 to 5, 2 to 4, 2 to 5, &c., it is called SKIPPING. Therefore, we say, from 1 to 3, is the *skip* (or interval) *of a third;* from 1 to 4 is a *fourth:* from 1 to 5 is a *fifth;* from 2 to 5 is a *fourth.* and so on

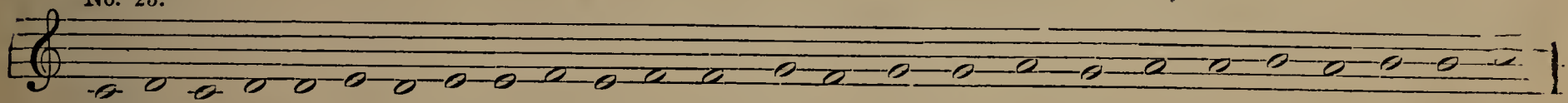
OTHER INTERVALS.

No. 22.

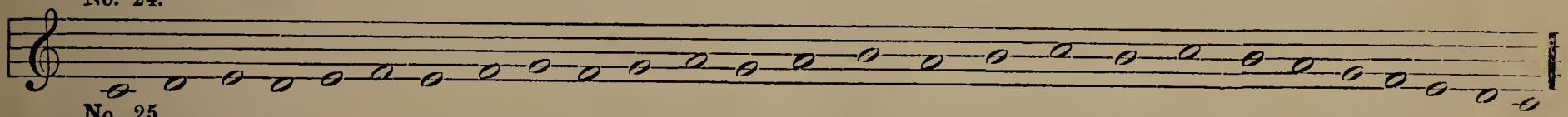


In the above exercise the teacher can sing the small notes and the class the large ones, or the pupils can rest long enough between the large notes to think the small ones.

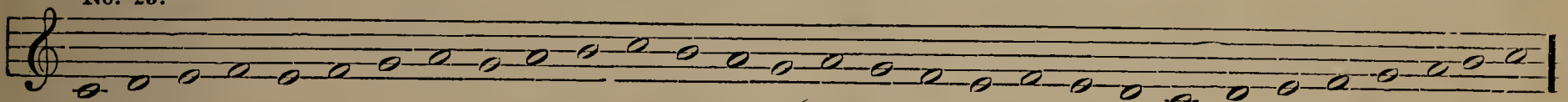
No. 23.



No. 24.



No. 25.



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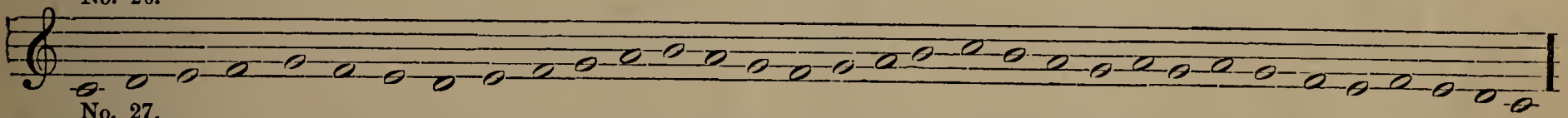

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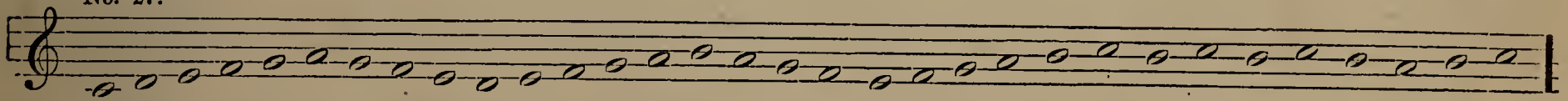

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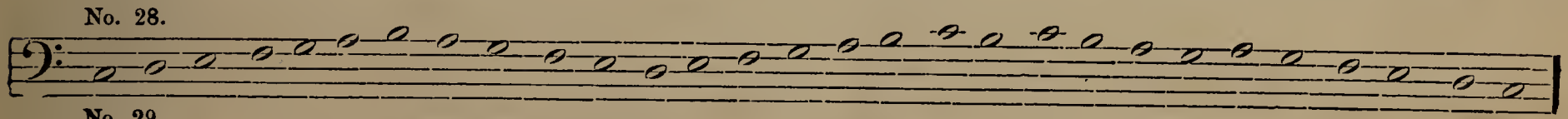

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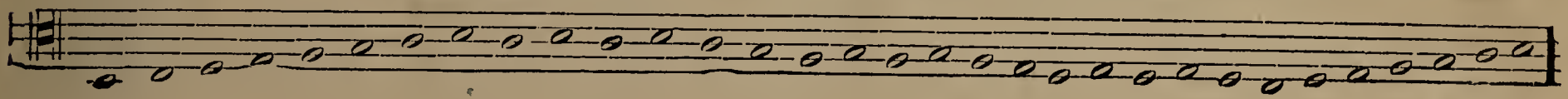
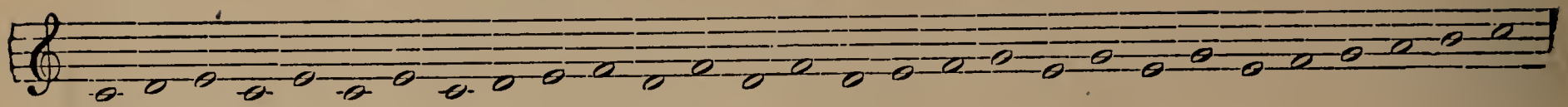


No. 30. EXERCISES HAVING THE SKIP OF A THIRD



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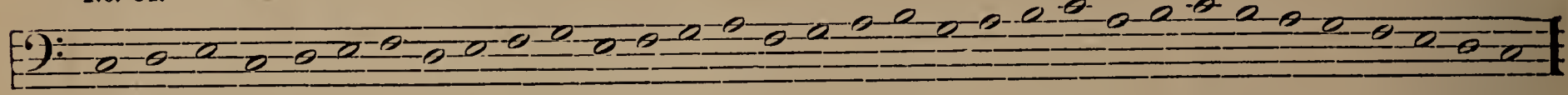

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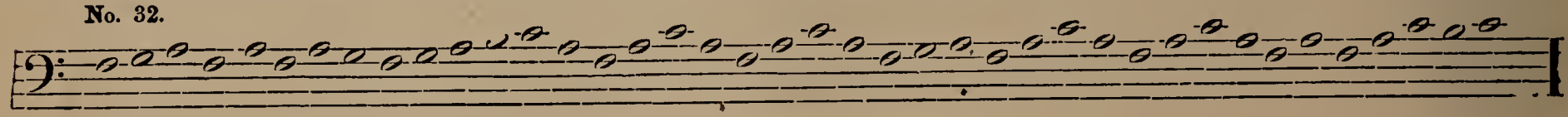

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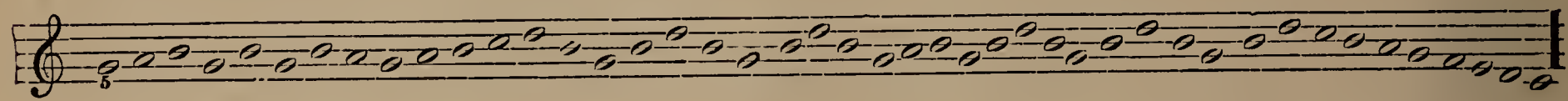
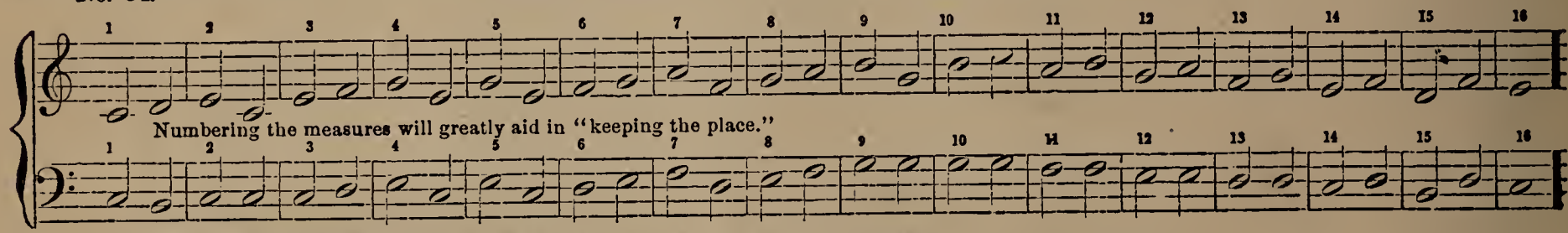


Sol.

NOTE.—It will not be necessary to explain MEASURES before singing the following exercises in which the measure division is made, as the notes are all of the same value excepting the last.

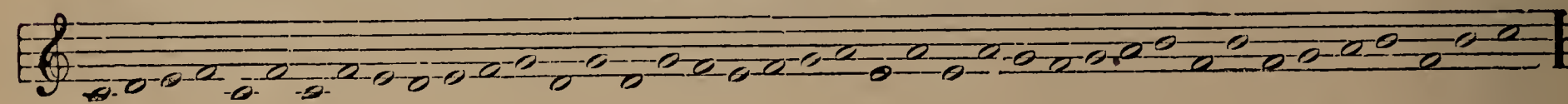
No. 34. EXERCISE WITH THE SKIP OF A THIRD.



Numbering the measures will greatly aid in "keeping the place."

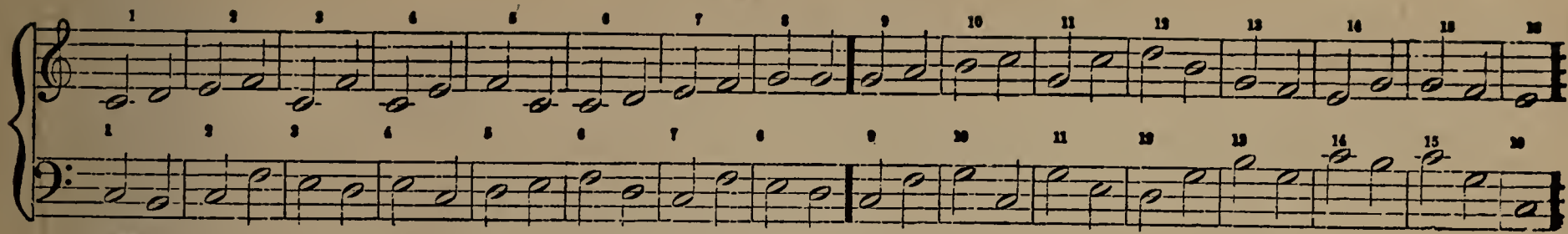
The divisions of the class should change parts (alternate) in all the Two-Part exercises.

No. 35. EXERCISES HAVING THE SKIP OF A THIRD AND FOURTH.



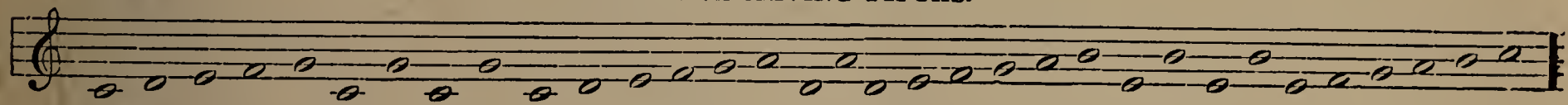
No. 36.

THIRDS AND FOURTHS.



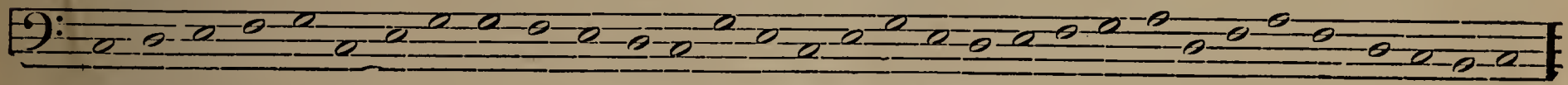
No. 37.

EXERCISE HAVING FIFTHS.



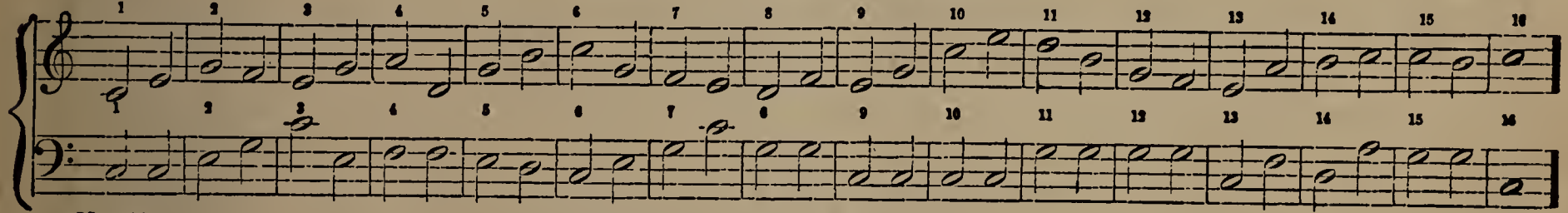
No. 38.

THIRDS AND FIFTHS.



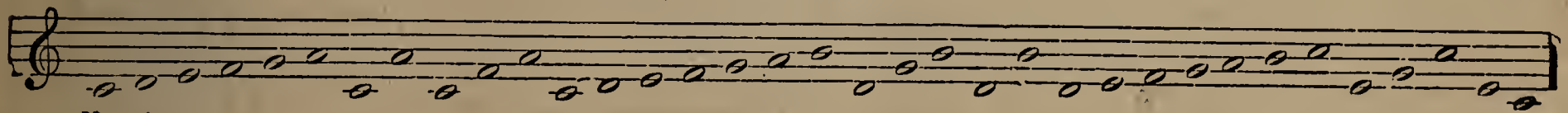
No. 39.

THIRDS, FOURTHS AND FIFTHS.



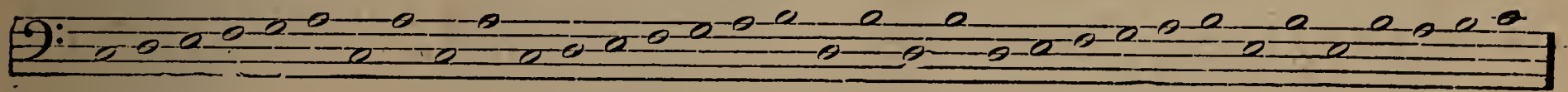
No. 40.

THIRDS, FOURTHS AND SIXTHS.

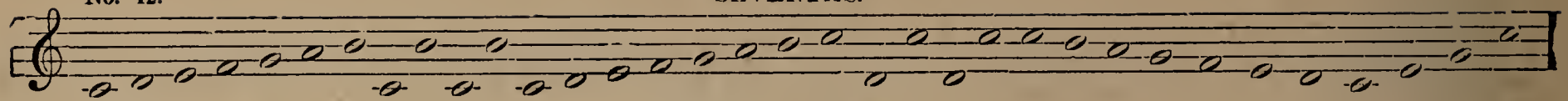


No. 41.

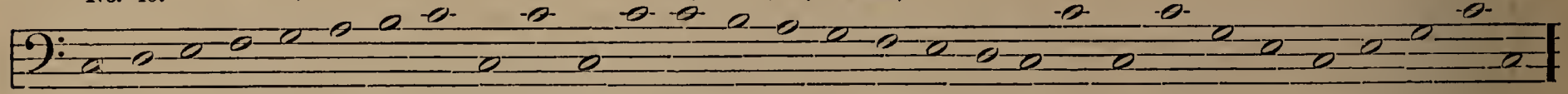
SIXTHS.



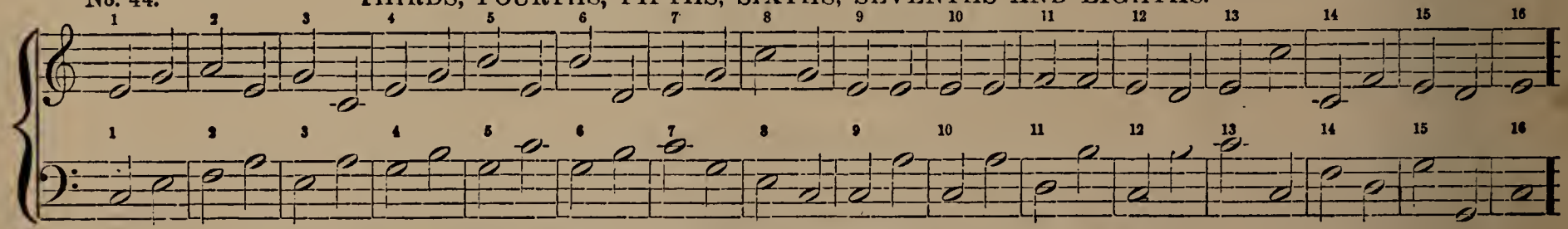
No. 42. SEVENTHS.



No. 43. EIGHTHS. (Octaves.)

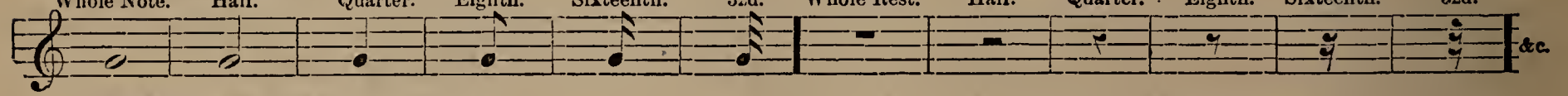


No. 44. THIRDS, FOURTHS, FIFTHS, SIXTHS, SEVENTHS AND EIGHTHS.



NOTES AND RESTS

[Notes indicate singing, and Rests, silence.]



Notes have no positive value—only relative.

DOTTED NOTES.

A dot placed at the right of a note adds one-half to the value of the note, and a second dot adds one-half of the value (duration) of the first dot, or *one-fourth* of the value of the note.

SINGLE DOTTED NOTES.

A Dotted Whole Note is equal to (a whole and half).

A Dotted Half Note is equal to (a half and quarter).

A Dotted Quarter Note is equal to (a quarter and eighth).

A Dotted Eighth Note is equal to (an eighth and sixteenth.

DOUBLE DOTTED NOTES.

A Double Dotted Whole Note is equal to (a whole, half, and quarter).

A Double Dotted Half Note is equal to (a half, quarter and eighth).

A Double Dotted Quarter Note is equal to (a quarter, eighth and sixteenth).

A Double Dotted Eighth Note is equal to (an eighth, sixteenth, and thirty-second).

MEASURE. RHYTHM.

MEASURE, in music, has reference to *rhythmical division*; hence, A MEASURE is a rhythmical division of the music.

RHYTHM has reference to *accent*.

ACCENT means that one syllable or tone is spoken or sung louder than another.

Accent in music marks the measure, the same as accent in poetry determines the kind of verse, or poetical foot. This regular recurrence of accentuation of tones or syllables produces upon the ear the rhythmical effect. Rhythm, or accent, has nothing to do with the *duration* (or time) of tones, any more than accent in poetry has with the "*length of syllables*." In each case we have reference to the *degree of force* which is given to the tone or syllable. Those loud and soft tones mark the various kinds of measure to the ear, while the section of the Staff between two BARS indicates the accent to the eye; also, the particular kind of measure.

A BAR is a vertical (small) line across the Staff, dividing the written music into measures.

A DOUBLE BAR denotes the end.

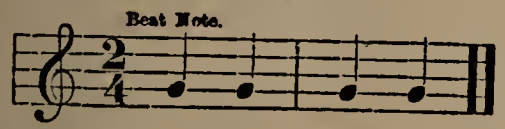
In describing the Measure, and "beating" the time, two motions of the hand are made, *down* and *up*. Count *one, two*.

There are two varieties of Double Measure, indicated by the fractions $\frac{2}{4}$ or $\frac{2}{2}$ placed directly after the Clef

The upper figure indicates the *kind of measure*, or number of parts, and the lower the *variety*, or the kind of note that will fill each part,—sometimes called the "beat note."

Two-Quarter (or Two-Four) variety:

ILUSTRATION.



MEASURES PRACTICALLY ILLUSTRATED.

In the following couplet of Trochaic verse, two syllables make what is called a *poetic foot*. The first is stronger, or accented, and the second is weaker, or unaccented. Recite it with the speaking voice, observing the accent.

No. 45.

Beat time, or indicate the measure with *down* and *up* beat when reciting these two lines

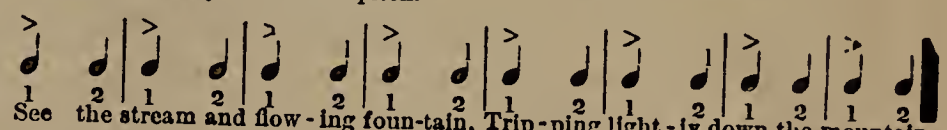
Sée the | stréam and | flów-ing | fóun-tain, |
Trip-ping | light-ly | dówn the | móun-tain.|

Setting the above words to music (notes) as suggested by the *poetical foot*-division, and we will have what is called DOUBLE (TWO-PART) MEASURE.

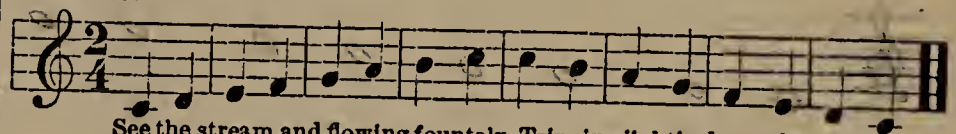
DOUBLE MEASURE, therefore, in its simplest form, consists of *two parts*, tones, or syllables,—one accented and the other unaccented. The accented part will be represented by a note at the right of the bar (or the first part of the measure), and the unaccented part by the note before the bar (or second part of the measure), as follows:

No. 46.

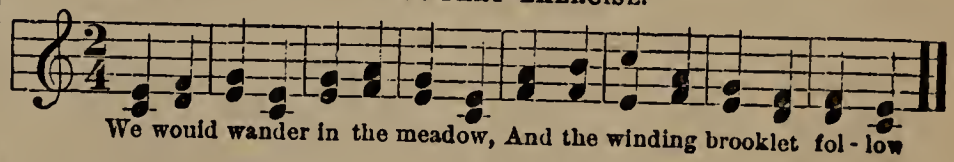
Describe the measure by the usual motions of the hand, *down, up*.
Intone upon any convenient pitch.



No. 47.



No. 48. TWO-PART EXERCISE.

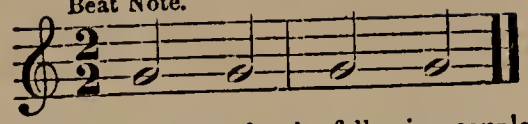


QUESTIONS. REVIEW OFTEN.

What is a measure?
Rhythm has reference to what?
Accent means what?
What is a Bar?
For what is the Bar used?
Where is Double Bar used?
Which part of Double Measure is accented?
Which part of the Double Measure is unaccented?
Which beat, or motion of the hand, indicates the first part?
Which the second (or unaccented) part?
How many varieties in Double Measure?
Name them.

Two-Half (or Two-Two) variety.

ILLUSTRATION.



To illustrate further the accent, take the following couplet in Iambic verse. The first syllable is unaccented and the second accented.

No. 49.

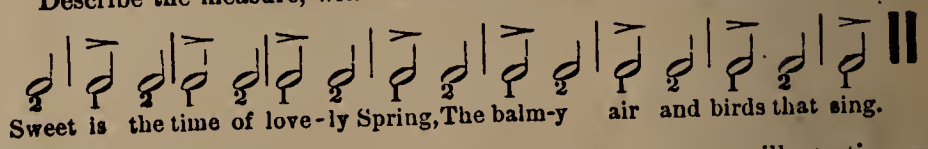
Beat the time while reciting, beginning with the up beat.

Sweet | ís the | tíme of | lóve-ly | Spríng,
The | bálm-y | aír and | bírds that | síng.

Accompanying the above with notation, and indicating the measures by the eye, and we have, in $\frac{2}{2}$ variety:

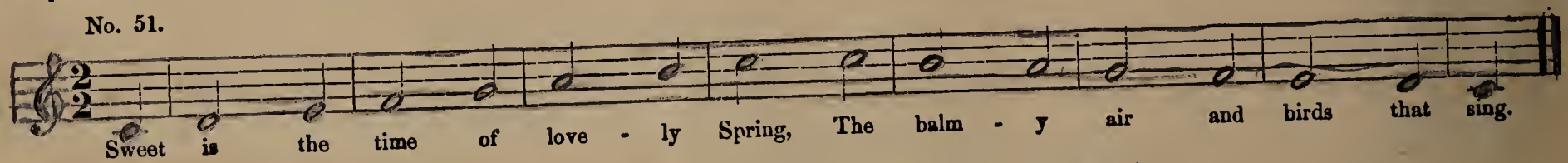
No. 50.

Describe the measure, with the usual motions of the hand.

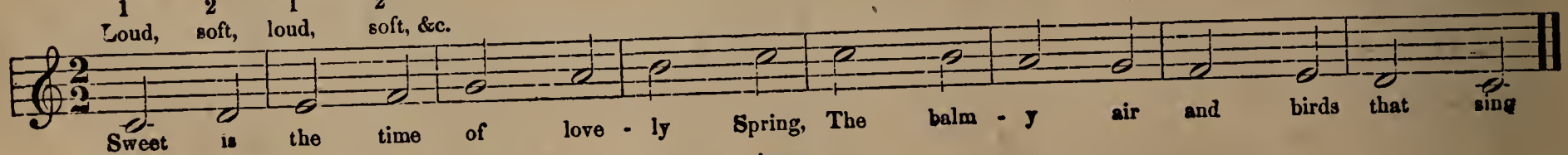


It will be observed that in the above exercise, or accent illustration, we commence upon the *second*, or unaccented, part of the measure.

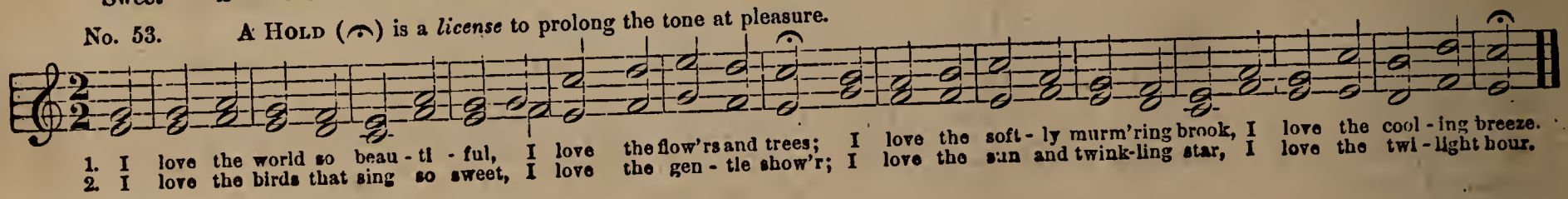
No. 51.



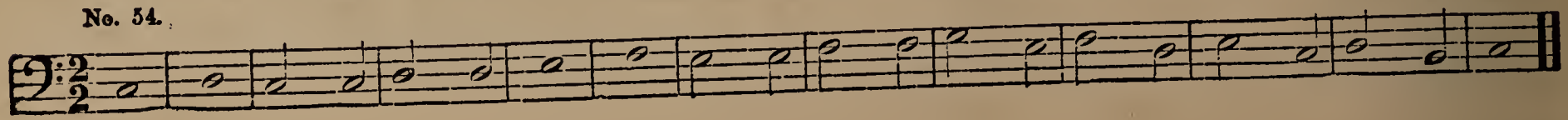
No. 52. As a contrast, sing the following exercise and note the peculiar effect of incorrect accent.



No. 53. A HOLD (𝄐) is a *license* to prolong the tone at pleasure.

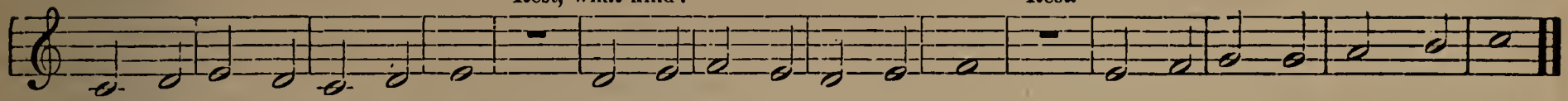


No. 54.

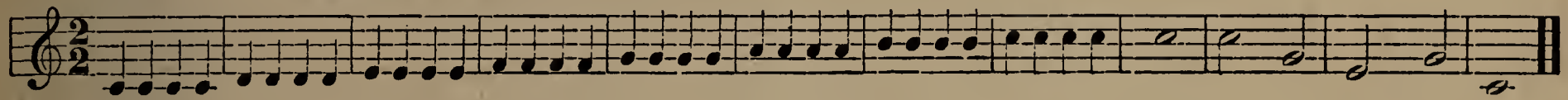


No. 55.

Rest, what kind? Rest.



No. 56. Two tones (notes) to one beat or count.



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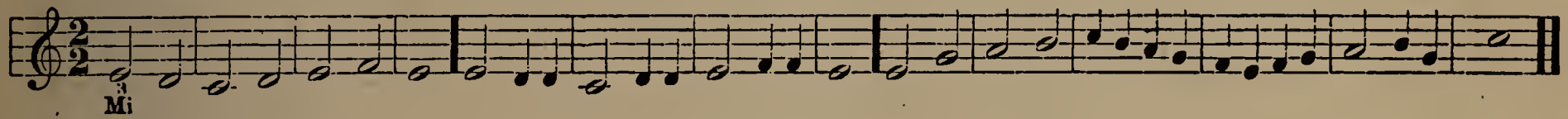

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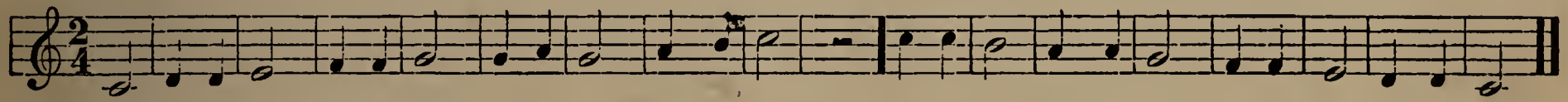

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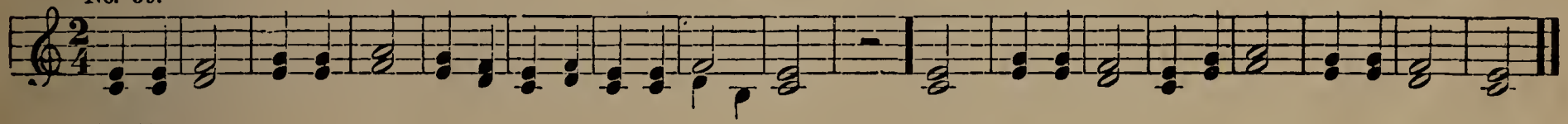

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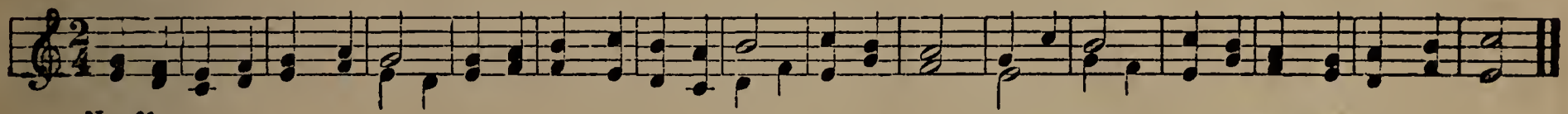
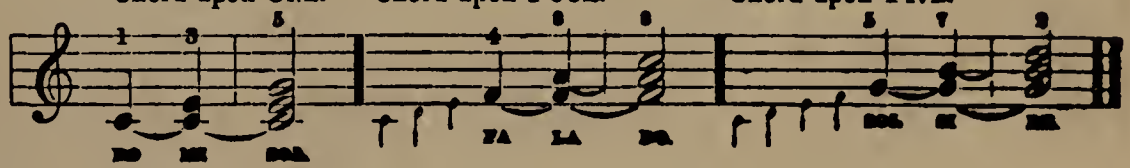


No. 61.

Practice the following Arpeggios (broken chords) and Chord Exercise upon 1, 4, and 5 [Tonic, Sub-Dominant, and Dominant], preparatory to singing exercises in Three Parts. The class to be in three equal divisions, as to volume, if possible.

Chord upon One. Chord upon Four. Chord upon Five.



SLOW DIES THE DAY.

No. 62.

1. Slow dies the day, In the western sky, Crim - son clouds un - fold, Min - gled with the gold Of wealth un - fold, In glo - ry lie.

2. Slow dies the day, Wild birds seek re - pose; Mu - sic sweet and clear, Now no more I hear Their notes of cheer: So day doth close.

USUAL COMPASS OF VOICES.

No. 63.

SOPRANO. ALTO. TENOR. BASS.

CALM, STILL NIGHT.

No. 64.

SOFTLY. A LITTLE LOUDER. SOFTLY.

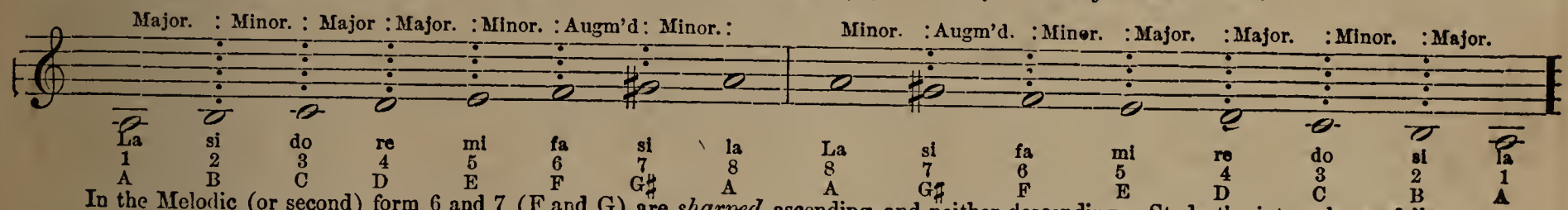
1. Calm, still night! si - lent night; Star - ry lamps thy path - way trace; Look in heav-'nly splen - dor bright, Kind - ly on our slumb'ring race.

2. All good night, sweet good night; Slum - ber 'neath the twinkling star, Dream on, sleep on till the light Shines up - on thee from a - far.

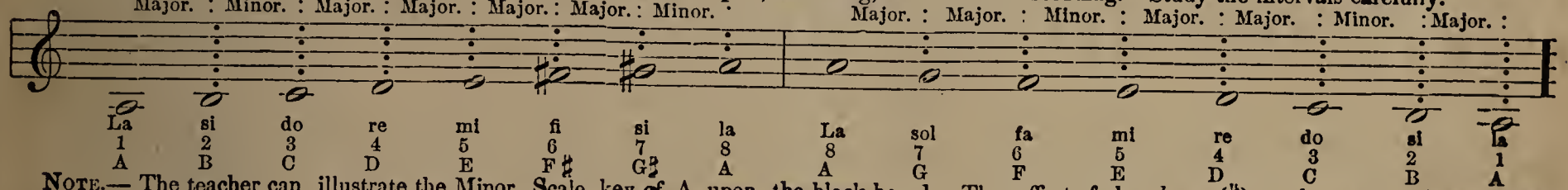
MINOR SCALE.

THE MINOR SCALE differs from the MAJOR in the order of its SECONDS. SIX (LA) of the Major is ONE of the Minor. The application of syllables is the same as to the tones of the Major. When the Major and Minor appear with the same Signature (which will be explained further on), they are said to be *related*. There are two forms in common use:—HARMONIC and MELODIC.

In the Harmonic (or first) form, SEVEN (G) is *sharped*, or G♯ is used, that the SECOND from 7 to 8 may be small or Minor, which leaves the second between 6 and 7 larger than a Major, called AUGMENTED. The *relative* Minor (A) to the key of C Major is as follows:

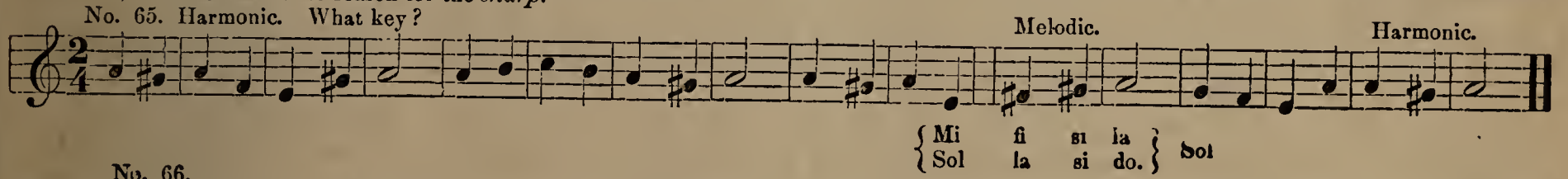


In the Melodic (or second) form 6 and 7 (F and G) are *sharped*, ascending, and neither descending. Study the intervals carefully.

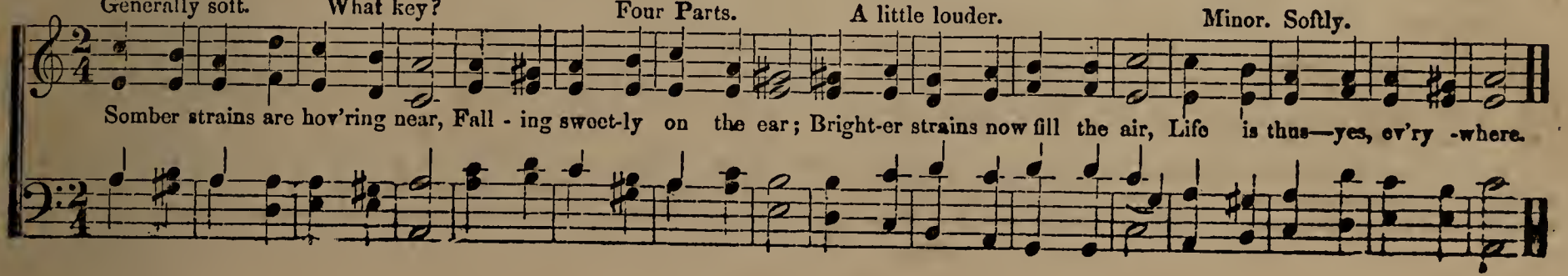


NOTE.— The teacher can illustrate the Minor Scale, key of A, upon the black-board. The effect of the *sharp* (♯) can be more fully explained further on; also the *harmonic* reason for the *sharp*.

No. 65. Harmonic. What key?



No. 66.



NIGHT WINDS. (Four Parts.)

No. 67.
Rather Slow. What key? What Key? (Three Measures.)

1. The weary night-winds are humming low Their pensive melo - dious strain; They mournfully sigh, and plaintively blow, A mi - nor and soft, sad refrain.

2. Then voices sweet, come and whisper round, That quicken our pulses to hear, We listen to catch the low, faintest sound, Like soft words that die on the ear.

CHROMATIC TONE.

When a tone that does not properly belong to the Key in which the music is written, is introduced, it (the new tone) is called a *Chromatic Tone*, i.e: when it occurs *incidently*, for the sake of variety, or to *color* the melody, as we may say. A CHROMATIC TONE may occur between any two tones of the scale which represent a Major Second.

No. 68. THE CHROMATIC TONE APPROACHED FROM THE TONE ABOVE,

(a) (b) (c) (d) (e) (f) (g) (h)

Do Si Do, Re Di Re, Mi Ri Mi, Fa Mi Fa, Sol Fi Sol, La Si La, Si Li Si, Do Si Do.

NOTE.—The teacher will sing the lower tone *without* the sharp, occasionally, that the pupils may learn by contrast. It will stimulate thought to try and catch, or puzzle, them.

No. 69.

(a) (b) (c) (d) (e) (f) (g) (h) (i) (j) (k)

Inasmuch as the tone indicated with the sharp before the note, is higher than without the sharp, it follows, as a result, that the *interval* between the new, or chromatic tone, and the next above, as represented in the foregoing exercise, is *less than a Major Second.* It is therefore, a MINOR SECOND, or short step,—the same as from 3 to 4, and 7 to 8, the Minor Second being the smallest available, or recognized, interval in our scale, or notation.

THE CHROMATIC SIGN

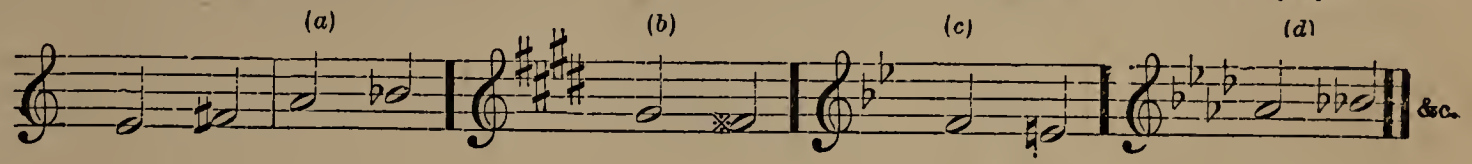
is very frequently called an "accidental."

NOTE.—It would seem more fitting to call this sign either "THE CHROMATIC," or "THE INCIDENTAL," that no false meaning may be conveyed in the name. Then its specific object could be designated as follows:—"The Chromatic sign of ascending." This name is suggestive of the particular function, or office, of the character used [♯], which the teacher will appreciate when representing upon the staff the Chromatic Scale.

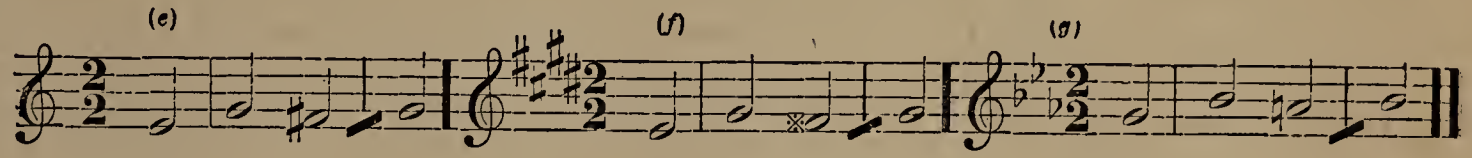
The educational tendency will, furthermore, be in the right direction as the pupil advances into the department of chords, harmony, progression and the most *natural* movement of parts, or voices.

To explain:—the tendency of the melody is upward when a tone foreign to the Key is introduced by a *sharp*, and downward when introduced by a *flat*.

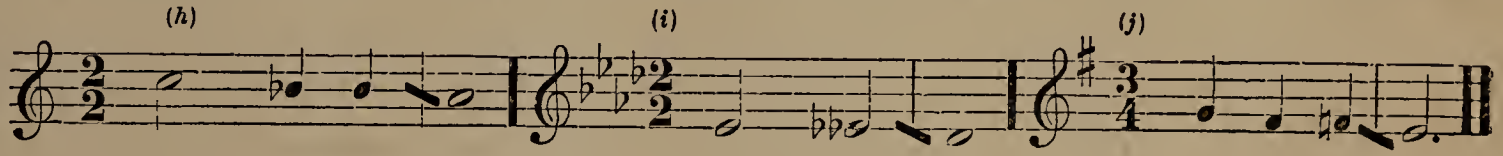
The Sharp [♯], Flat [♭], Natural [♮], Double Sharp [𝄪], or Double flat [♭♭], when used to indicate an intermediate tone of the Major [Diatonic] Scale, we will call a CHROMATIC.



The ♯, 𝄪 and ♮ are used as a *Chromatic sign of ascending.* That is, the tendency is to the next note or tone above.

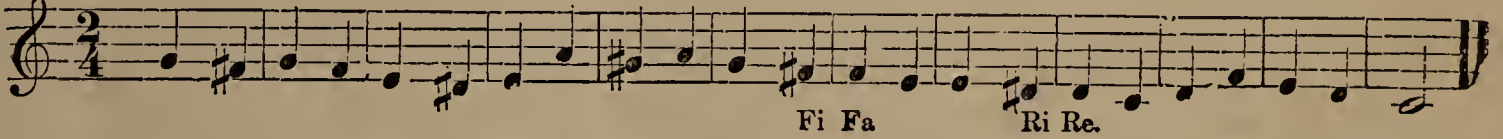


The ♭, ♭♭ and ♮ are used as a *Chromatic sign of descending.* The tendency of the next note or tone of the melody is downward.

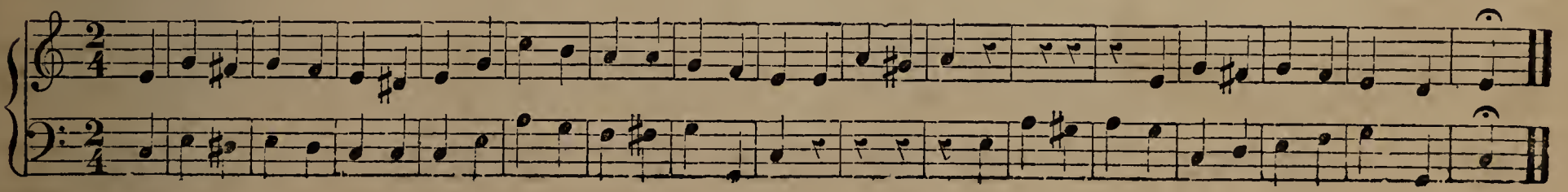


No. 70.

THE CHROMATIC has no effect out of the Measure in which it is found; and then, only the pitch of the note upon that particular degree of the Staff to the right of it.



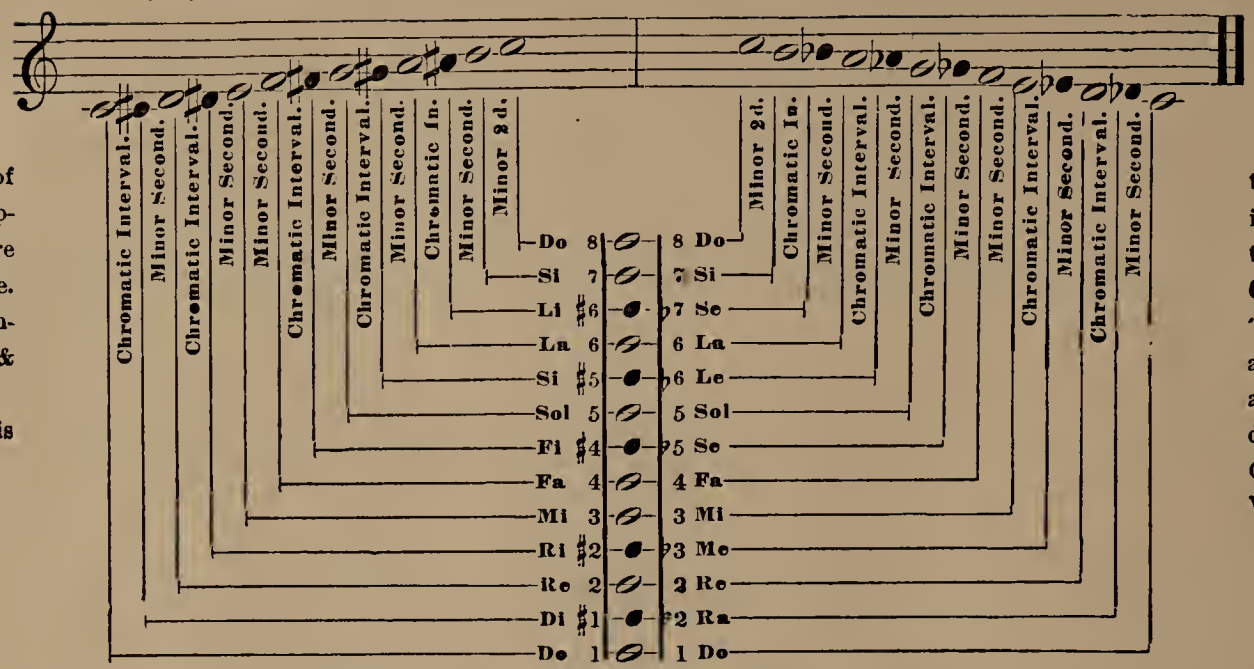
No. 71.



Chromatic Scale.

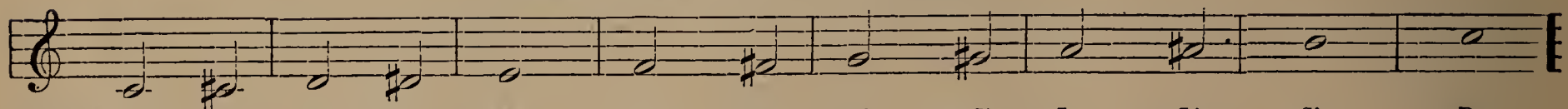
Ascending. Diagram. Descending.

Between those tones of the Major Scale which represent a Major Second there may be an intermediate tone. We can, therefore, use another tone between 1 & 2, 2 & 3, 4 & 5, 5 & 6, 6 & 7. *This intermediate* tone is called a *Chromatic tone.*



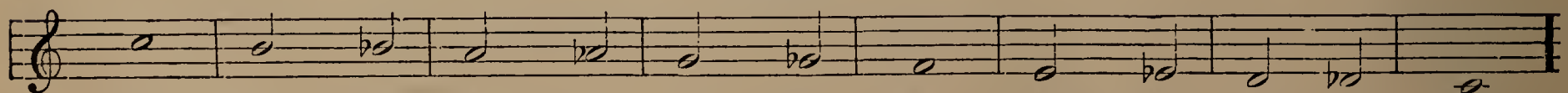
The Eight Major Scale tones, together with the five intermediate tones, form the *Chromatic Scale.* The Chromatic Scale has thirteen tones. The *numeral* names, as *Sharp one, Flat seven,* &c., always suggest upon which degree of the Staff the Chromatic tone should be written.

Chromatic Scale, Represented Ascending.



Syllables:	Do,	Di,	Re,	Ri,	Mi,	Fa,	Fi,	Sol,	Si,	La,	Li,	Si,	Do.
Numbers:	One,	Sharp One,	Two,	Sharp Two,	Three,	Four,	Sharp Four,	Five,	Sharp Five,	Six,	Sharp Six,	Seven,	Eight.
Pitches:	C,	C Sharp,	D,	D Sharp,	E,	F,	F Sharp,	G	G Sharp,	A	A Sharp,	B	C.

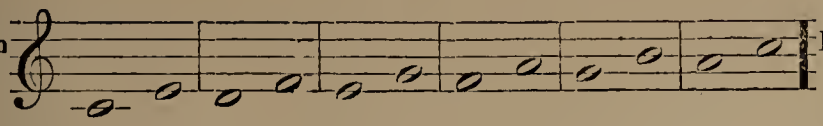
Descending.



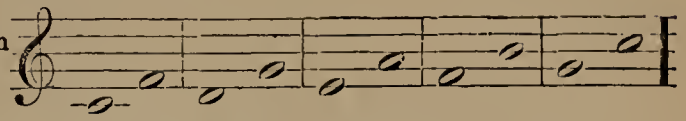
Do,	Si,	Se	La,	Le,	Sol,	Se,	Fa,	Mi,	Me,	Re,	Ra,	Do.
Eight,	Seven,	Flat Seven,	Six,	Flat Six,	Five,	Flat Five,	Four,	Three,	Flat Three,	Two,	Flat Two,	One.
C.	B.	B Flat,	A.	A Flat.	G.	G Flat.	F.	E.	E Flat.	D.	D Flat,	C.

RECAPITULATION OF INTERVALS. Practice them frequently.

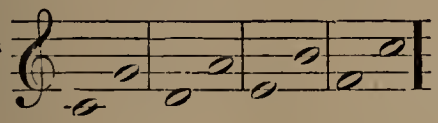
Thirds. as from 1 to 3.



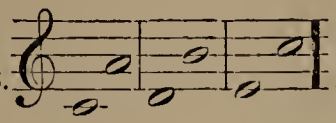
Fourths, as from 1 to 4.



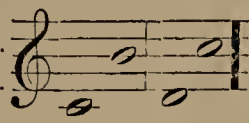
Fifths. as form 1 to 5.



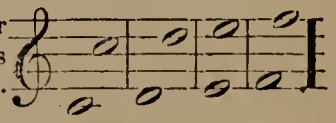
Sixths, as 1 to 6.



Sevenths. as 1 to 7.



Eighths, or octaves, as from 1 to 8.



QUESTIONS FOR REVIEW.

A SECOND includes how many degrees of the Staff in its representation?
A THIRD includes how many degrees of the Staff in its representation?
A FOURTH includes how many degrees of the Staff in its representation?
A FIFTH includes how many degrees of the Staff in its representation?
A SIXTH includes how many degrees of the Staff in its representation?
A SEVENTH includes how many degrees of the Staff in its representation?
AN OCTAVE includes how many degrees of the Staff in its representation?
A UNISON includes how many degrees of the Staff in its representation?
A CHROMATIC INTERVAL includes how many degrees of the Staff in its representation?
THE CHROMATIC Scale is composed of how many tones?
What kind of Second admits of an *intermediate* tone?
What is the sign (♯, ♮, ♭, ♯♯ or ♭♭,) called when used to indicate a tone of the Chromatic Scale?
When thus used the ♯, ♯♯, and ♮, are called what?
When thus used the ♭, ♭♭ and ♮, are called what?
Give the numeral names to the tones of the Chromatic Scale ascending.
Give the syllables as applied to the Chromatic Scale ascending.
Give the numeral names to the tones of the Chromatic Scale descending.
Give the Syllables as applied to the Chromatic Scale descending.
What other Scale have we besides the Major and Chromatic?
What number of the Major is the *relative* Minor Scale based upon?
What syllable?
How many Major Seconds in the Minor Scale?
State where they are found, give numbers and syllables.
How many Minor Seconds?
State where, &c.
What is the Second called between 6 and 7 of the Minor Scale?

TRANSPOSITION.

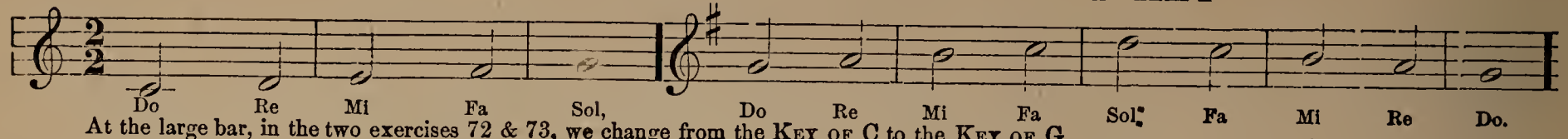
The Scale, or musical composition. is in the *Key of that letter* (or pitch) which is taken for ONE. This pitch (letter) upon which the music is based is sometimes called the "Key Tone" or "Key Note." The music is in the KEY OF C when C is taken for ONE, and KEY OF G when G is taken for ONE, and so on.

When any other letter than C for the MAJOR, and A for the MINOR SCALE is taken for ONE, the Scale is said to be TRANSPOSED. Hence, to transpose the Scale is to change its position upon the Staff.—pitch it higher or lower. The Scale may be written in any Key, or any letter taken for ONE.

The order of intervals (Seconds,) as heretofore learned,—viz: Minor between 3 and 4, and 7 and 8, (Major Scale) must, of course, be preserved; and as the Minor Seconds occur between the tones (or Degrees) E and F. and B and C, it will be found necessary to make use of SHARPS or FLATS to effect this agreement with the letters when the Scale is transposed; in other words, make use of such intermediate tones found in the Chromatic Scale, as are necessary to preserve the order of Seconds. The first transposition is to take G, (which is a fifth above C,) as ONE.

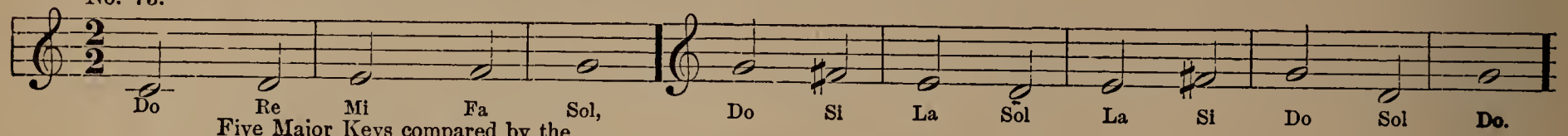
No. 72.

PRACTICAL EXERCISES IN CHANGE OF KEY.

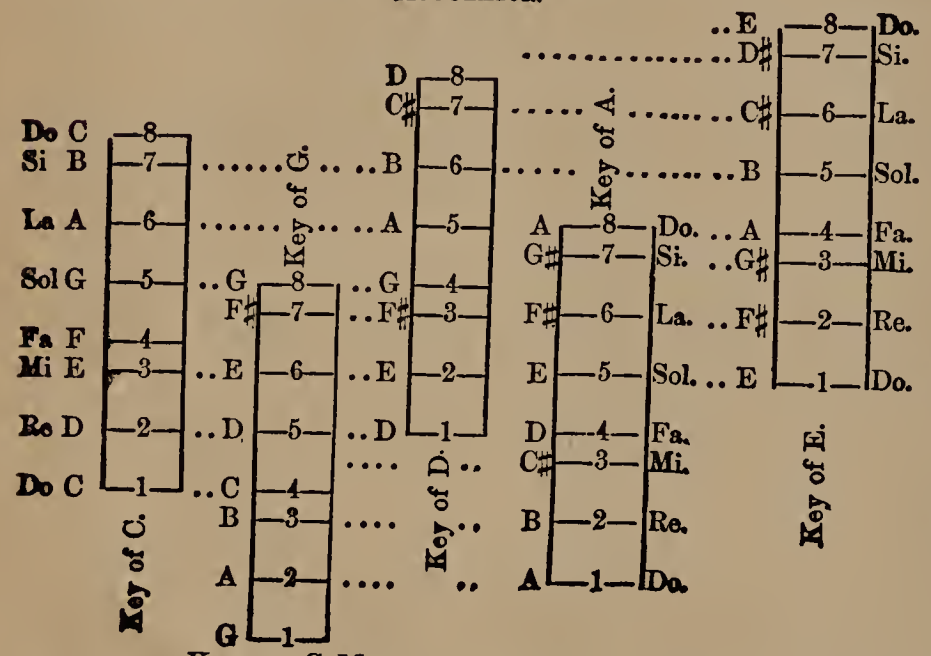


At the large bar, in the two exercises 72 & 73, we change from the KEY OF C to the KEY OF G.

No. 73.



Five Major Keys compared by the MODULATOR.



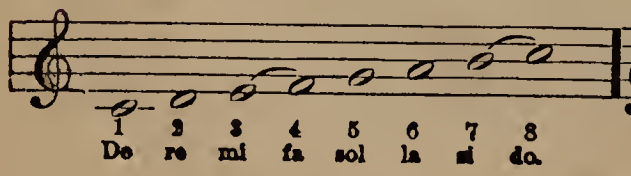
Place the MODULATOR. upon the black-board.or have it drawn,boldly,upon a large sheet of white paper, and exercise the pupils frequently from it during the progress of the lesson.

The DIAGRAM illustration will convey a correct and lasting impression upon the mind of the pupils.

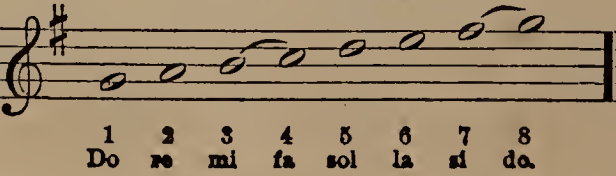
Question in regard to the intervals (Seconds) in the various Keys ; compare them to ascertain what tone, or pitch, it was necessary to use in one KEY, which was not in the other ; Remember that the Major and Minor Seconds must occur in the same order, &c., reckoning from ONE.

NOTE. The expression "Whole tone." and "Half tone." should never be used when refering to *intervals*, as a *tone* means a *musical sound*. Also, never say "Bar" when you mean *Measure*.

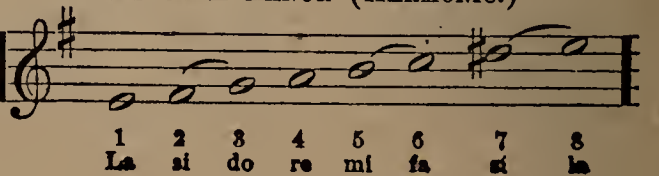
KEY OF C MAJOR.



KEY OF G MAJOR.



KEY OF E MINOR (HARMONIC.)



It will be observed that in the above examples the tone F Sharp is used instead of the tone F. in the Key of G Major. This is because the *Second* from *F* to *G* is *Major*, and to make it *Minor*, as from 7 to 8, (as it must always be,) F♯ is substituted.

In each succeeding transposition by Sharps, an additional Sharp will be required for 7 of the scale, for the reason above stated.

The number of Sharps or Flats used, are placed at the beginning of a piece of Music, immediately after the Clefs, and are called the *Signature* (Sign of the Key). The last Sharp used to the right; is always *seven* of the Major Scale.

This *new tone*(F♯) was what number of the Chromatic Scale previously explained?

It is what number of the Scale in the Key of G Major?

No. 74.

C to G CHANGE OF KEY. to C.

Do. Do. Sol.

No. 76.

QUESTIONS.

What is the interval called from C to G, or ONE to FIVE?

What pitch do we take for ONE in the KEY OF C?

What pitch do we take for ONE in the KEY OF G?

What pitch (or tone) do we have in the KEY OF G, which is not in the KEY OF C?

What is the sign, or character, called, which suggests, or causes, the *change of Key?*

Which is the higher tone, F or F SHARP?

What is the interval called from F to G?

What is the interval called from F SHARP to G?

What kind of *Second* must we have between 7 and 8 of the Scale?

The same reasoning applies to all of the various Keys.

Chord on ONE (Tonic.) On FOUR (Sub. Dom.) On FIVE (DOM.) Dom. 7th.

Intervals reckoning from ONE.

Intervals from FIVE.

BIM, BOM, BELL.

1. Slow and sweetly, hear the toll-ing Of the evening bell; Ding! dong! bell! From the silver tongues come rolling, Echo wood and dell, Bim! bom! bell!

2. Now the voice of choir is sounding, Sweeter than the bell, Ding! dong! bell! With the or-gan tones rebounding, Voice and organ swell; Bim! bom! bell!

EXERCISE IN CHANGE OF KEY.

From C to G. What Key? What key? What key? What key?

THE NATURAL.

The Natural (♮) always denotes the primary, or *Alphabetical*, pitch of the degrees of the Staff, as we have learned them in the Key of C Major, no matter how much that degree has been effected previously, by signs or characters either in the Signature or by *Chromatics*.

EXAMPLES. (Chromatic.—Sharp and Natural.)

No. 79.

Sol fi sol fa mi ri mi re do mi sol fi sol fa

No. 80.

Note.—The word "Natural," should only be used in a strictly *technical* sense, the same as *sharp*, *flat*, &c. One tone, or key, is no more *natural* than any other tone or key; neither is a tone made *sharp* or *flat* with the use of either of these characters. The simple use and meaning is this:—the *Sharp* indicates the available tone, or pitch, higher, and the *Flat* the next available tone, or pitch, lower than is indicated by the line or space without the sharp or flat. The *Double Sharp* and *Double Flat* are used when a single sharp or flat has previously been used upon that degree. "*Natural*," as used in music, simply means *primary condition*, or *pitch* of the staff degree.

THE FARMER.

MRS. J. E. AERYS.

1. Who so joy - ous as the far-mer, When the mer - ry spring is come, And the air is full of mu - sic, All around his rus - tic home?

2. Who so cheer - y as the far - mer, Gath'ring in his ripen'd sheaves, When autumnal winds are sighing, softly 'mong the fal-len leaves?

3. Who so ea - sy as the far-mer, When the sul-len north winds roar? He has not a fear that fam-ine Will be knocking at the door.

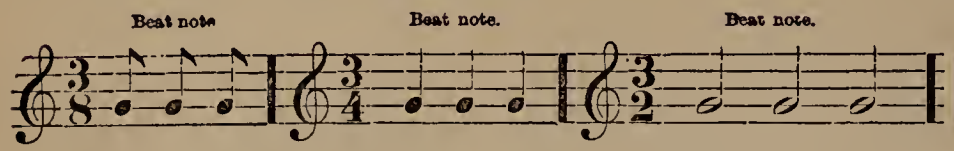
Mu - sic of the noi - sy poul-try, Bleat-ing lambs and lowing herds; Towser romp-ing with the children, And the twitt'ring of the birds.

All the gorgeous In - dian Summer, Whistling at his dai - ly toil, Who so hap - py at his la-bor, As the man who tills the soil.

Oh, the far-mer's barn and cel - lar Have a good sup - ply of food, Hon - est la - bor, rain and sunshine, Blesses him with ever-y good.

TRIPLE Three-part Measure. Three Varieties.

The Fractions: $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{2}$



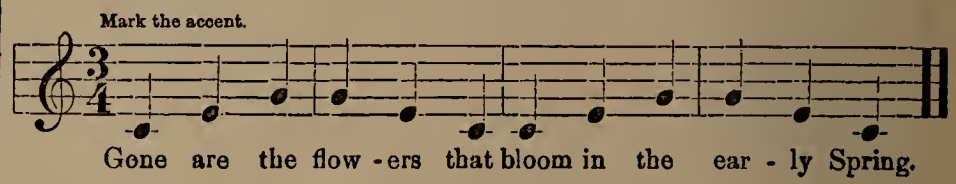
Recite the following Dactylic verse. The first syllable is accented; the second and third unaccented.

Indicate the measure by *down, left, up.* } Góne are the | flówers that | blóom in the | eár - ly Spring. ‖

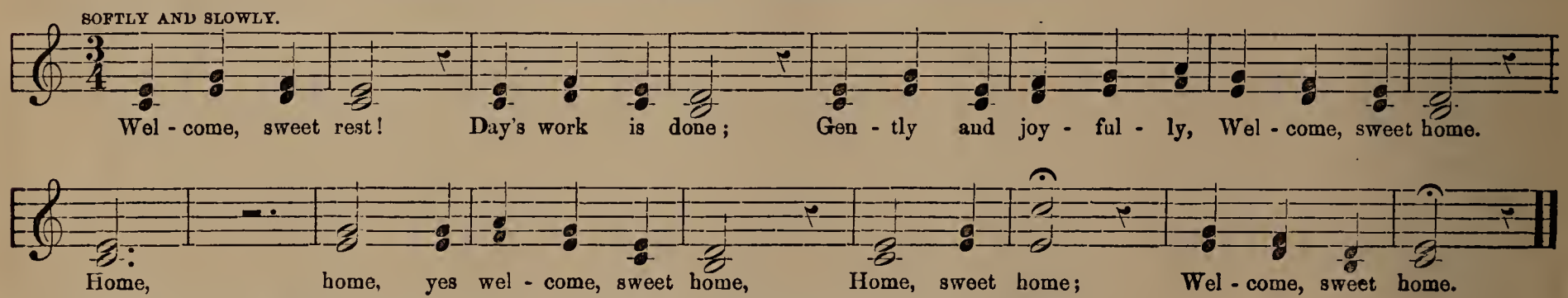
Applied to notation, and divided into measures, in the most simple form, as suggested by the poetic foot, or accent, and we have:

Beat the time:—*Down, left, up. One, two, three.*

Intone upon any convenient pitch.



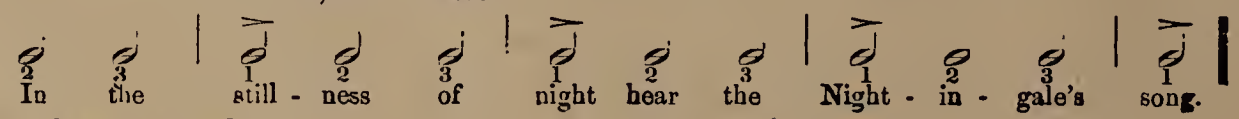
No. 83. What Key? The kind of Measure. Commencing upon which part?



Also, the following Anapestic verse. The first two syllables are unaccented, and the third is accented.

No. 84. In the | stíll - ness of | níght hear the | Night - in - gale's | sóng. ‖

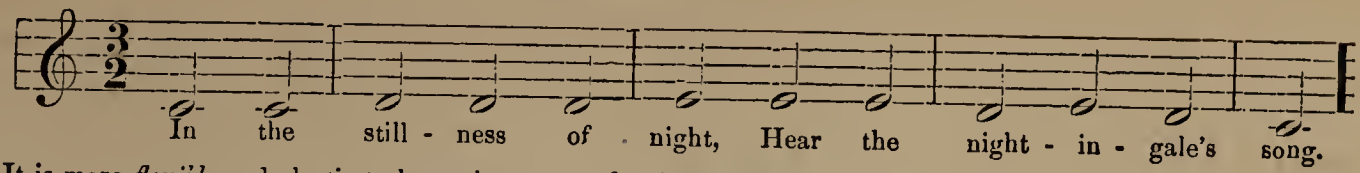
No. 85. Applied to notes with measures, and we have:



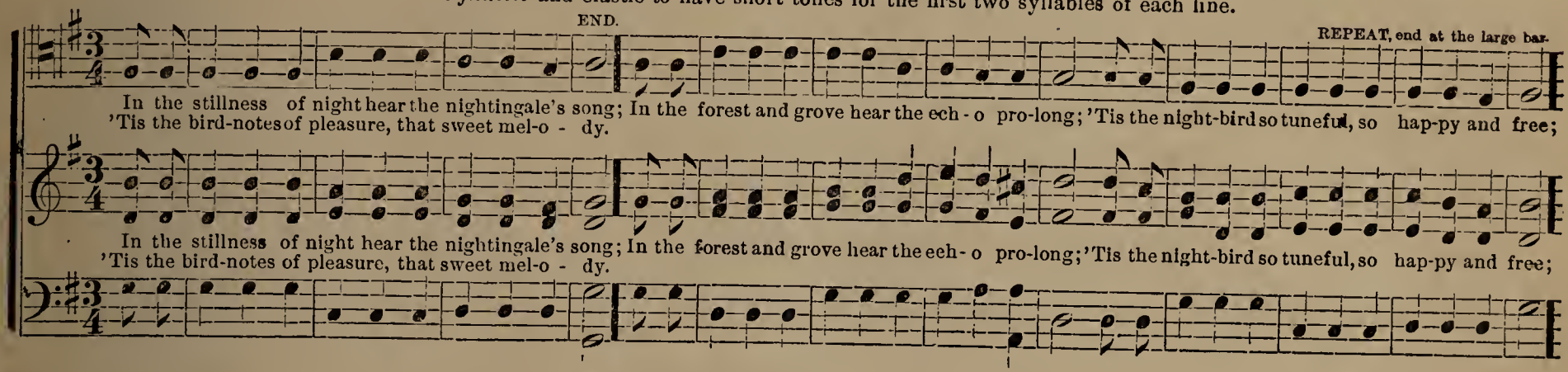
Commence with the *left* beat, or second count.

No 86

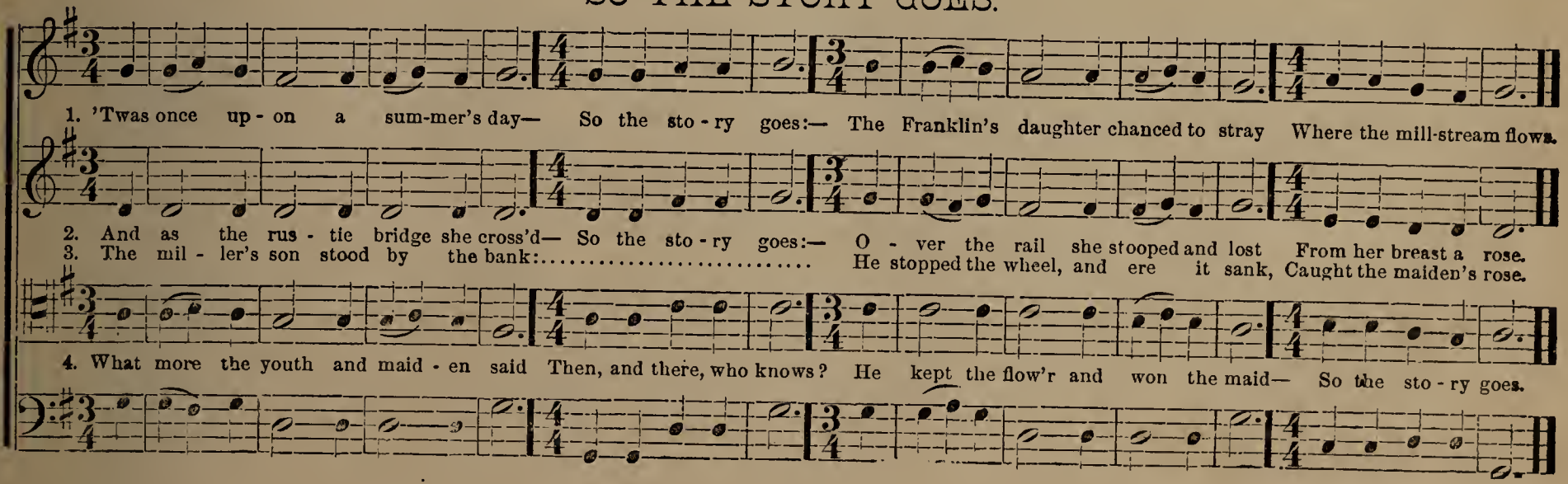
Or upon the staff, with a simple melody:



No. 87. It is more *flexible* and elastic to have short tones for the first two syllables of each line.

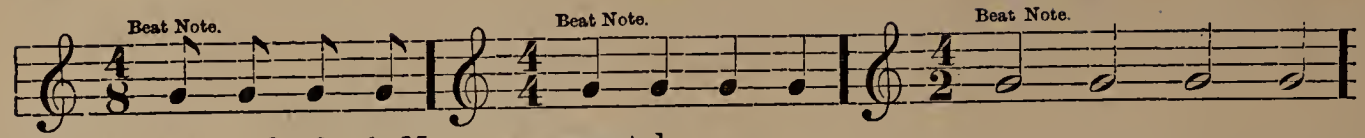


SO THE STORY GOES.



QUADRUPLE (Four-Part) MEASURE. THE FRACTIONS: $\frac{4}{8}$ $\frac{4}{4}$ $\frac{4}{2}$ Three varieties.

ILLUSTRATIONS

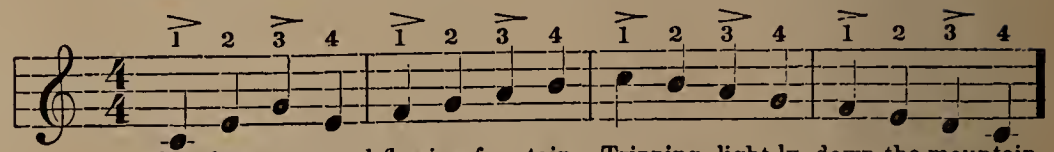


The first and third parts (beats) in Quadruple Measure are accented.

No. 91.

We will take the first couplet, which we used in Double Measure, and write a simple melody. Instead of Two-Part, we will use Four-Part Measure, and accent moderately the *first* and *third* parts.

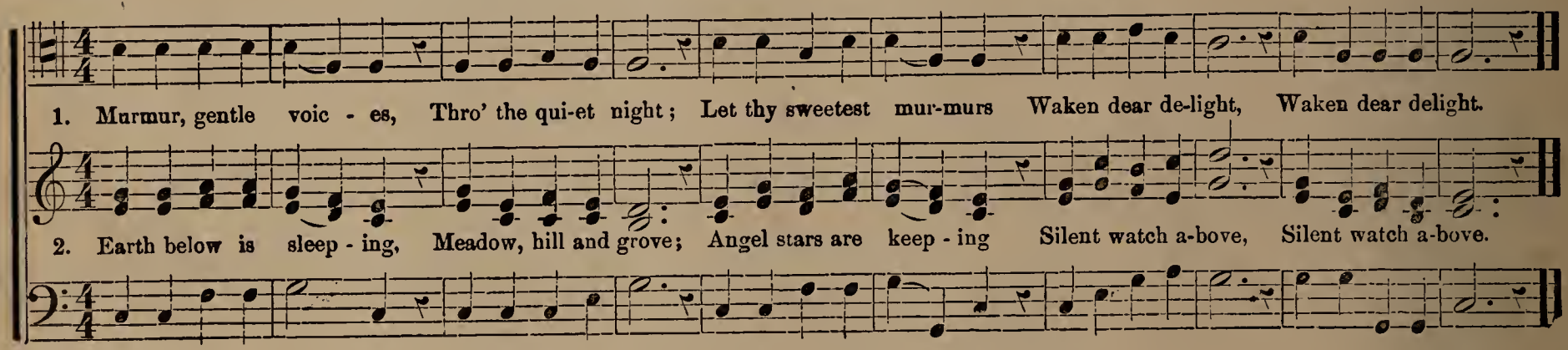
Beats,—*Down, left, right, up.* Counts,—*One, two, three, four.*



See the stream and flowing fountain, Tripping light-ly down the mountain.

No. 92.

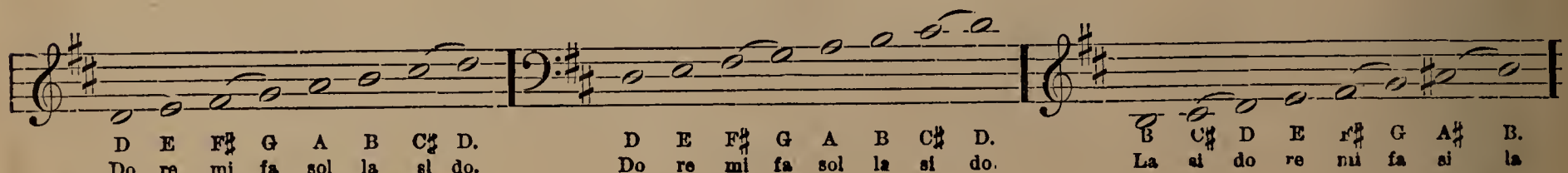
MURMUR, GENTLE VOICES. (Four Parts.)



1. Murmur, gentle voic - es, Thro' the qui-et night; Let thy sweetest mur-murs Waken dear de-light, Waken dear delight.

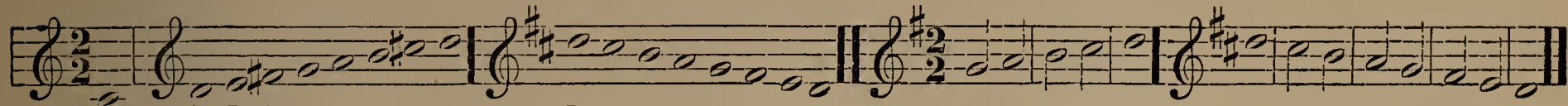
2. Earth below is sleep - ing, Meadow, hill and grove; Angel stars are keep - ing Silent watch a-bove, Silent watch a-bove.

KEY OF D MAJOR AND B MINOR.

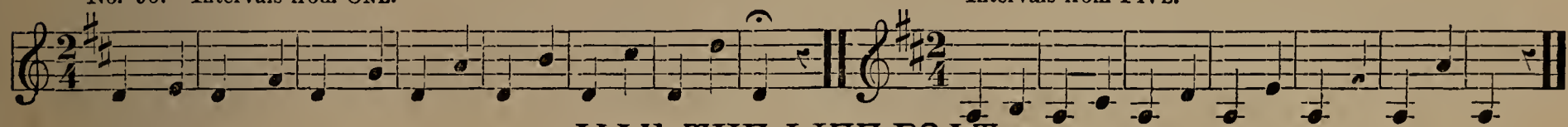


Question relative to the intervals. &c.

No. 93. C to D. CHANGE OF KEY. PRACTICAL EXERCISES. No. 94. G to D.

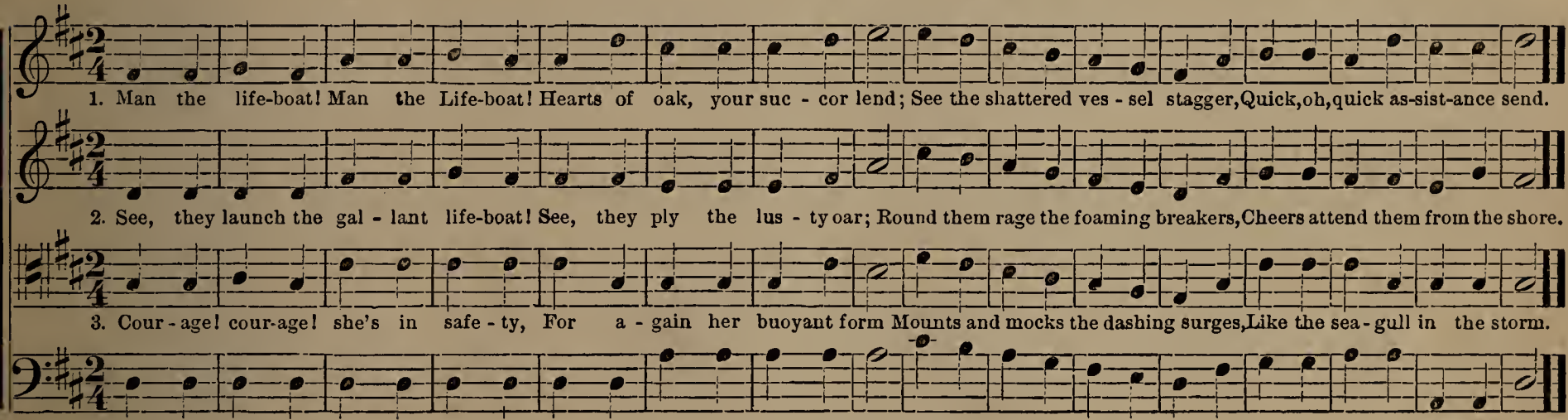


No. 95. Intervals from ONE. Intervals from FIVE.



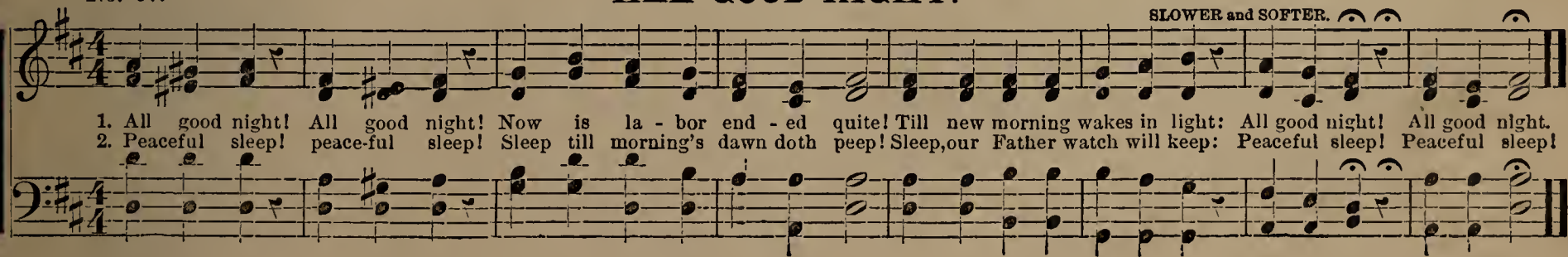
No. 96.

MAN THE LIFE-BOAT.



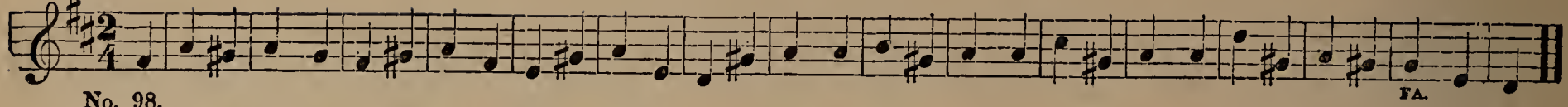
No. 97.

ALL GOOD NIGHT.

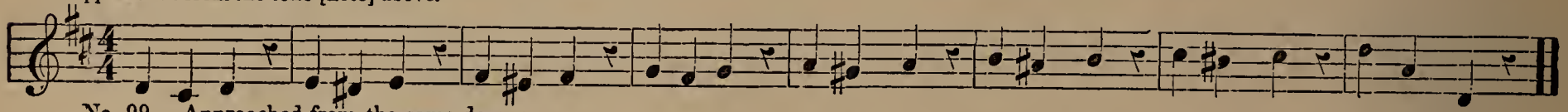


SHARP FOUR.

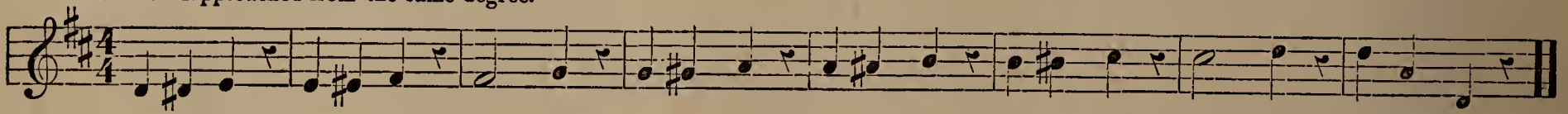
No. 97.



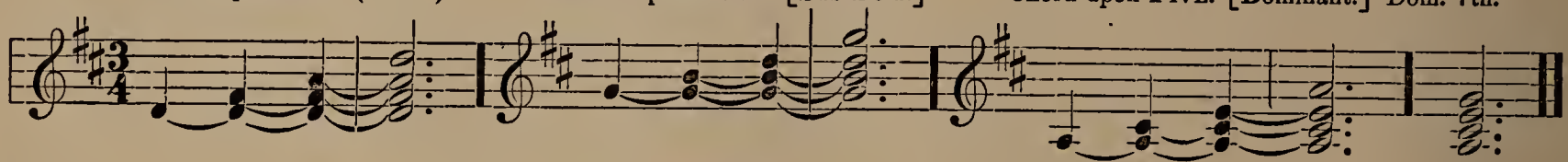
No. 98.
All of the CHROMATIC TONES in the Key of D Major introduced with the *Sharp*—chromatic sign of ascending.
Approached from the tone [note] above.



No. 99. Approached from the same degree.

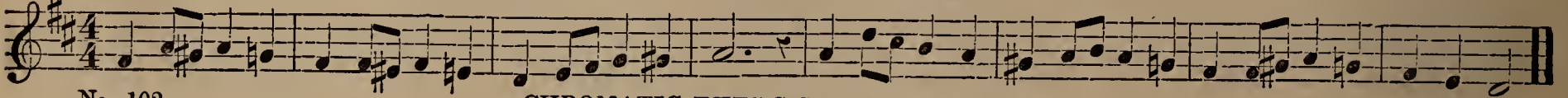


No. 100. Chord upon ONE. (Tonic.) Chord upon FOUR. [Sub-Dom.] Chord upon FIVE. [Dominant.] Dom. 7th.

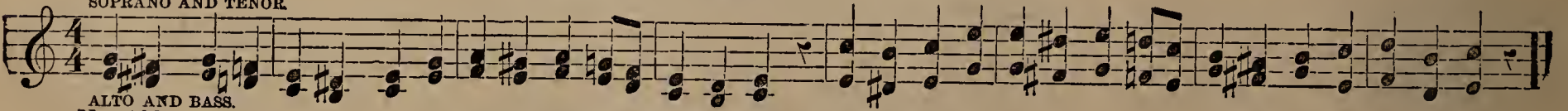


THE CHROMATIC AND NATURAL.

No. 101.



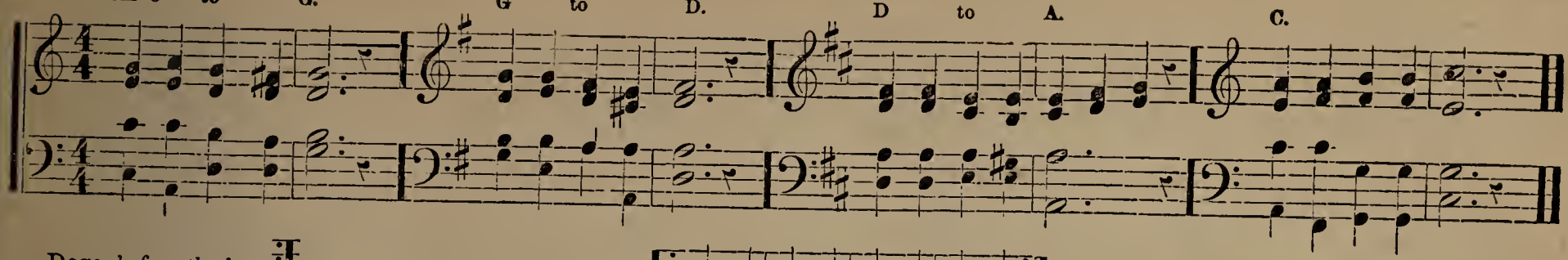
No. 102. CHROMATIC EXERCISE IN TWO PARTS.
SOPRANO AND TENOR.



ALTO AND BASS.

No. 103. EXERCISE IN CHANGE OF KEY.
What Key? What Key? What Key? What Key?

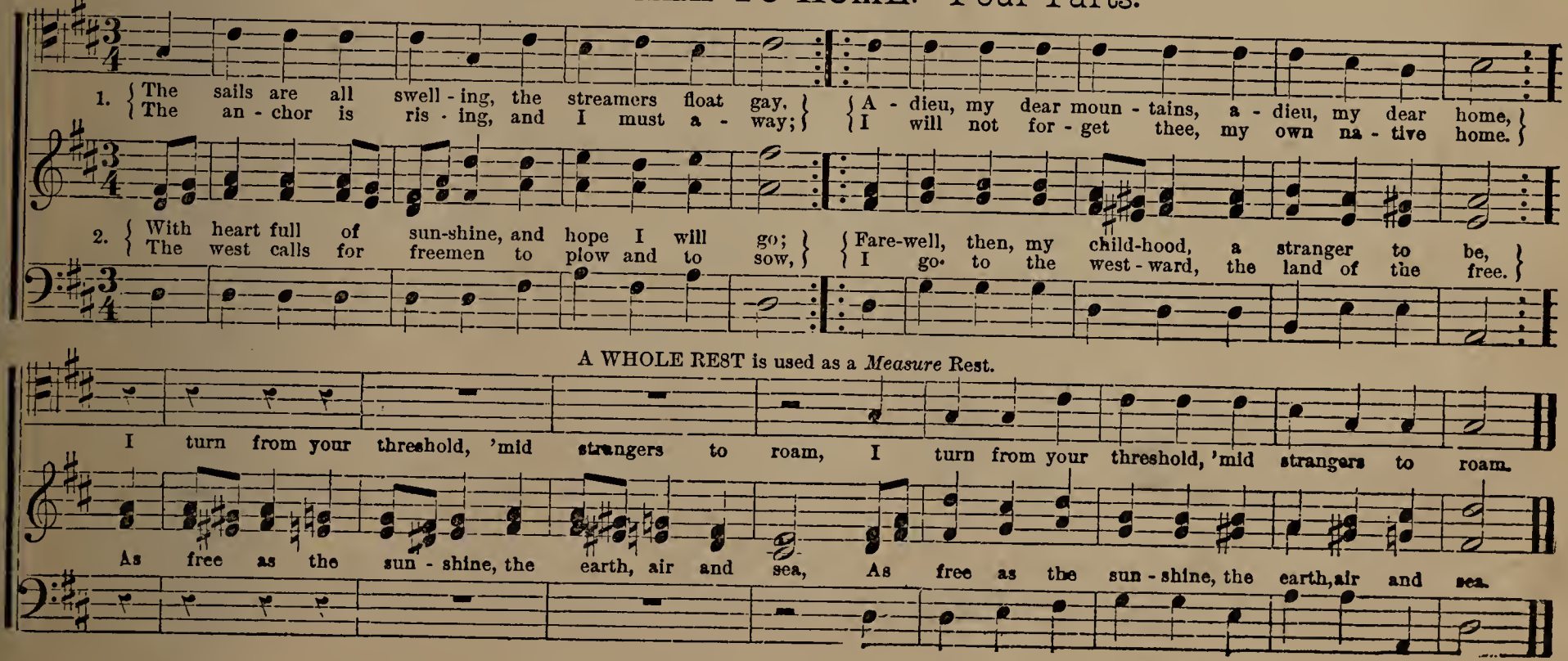
No. 103.



Dots, before the bar, mean Repeat. Dots, as follows, mean *Repeat all between the dots.*

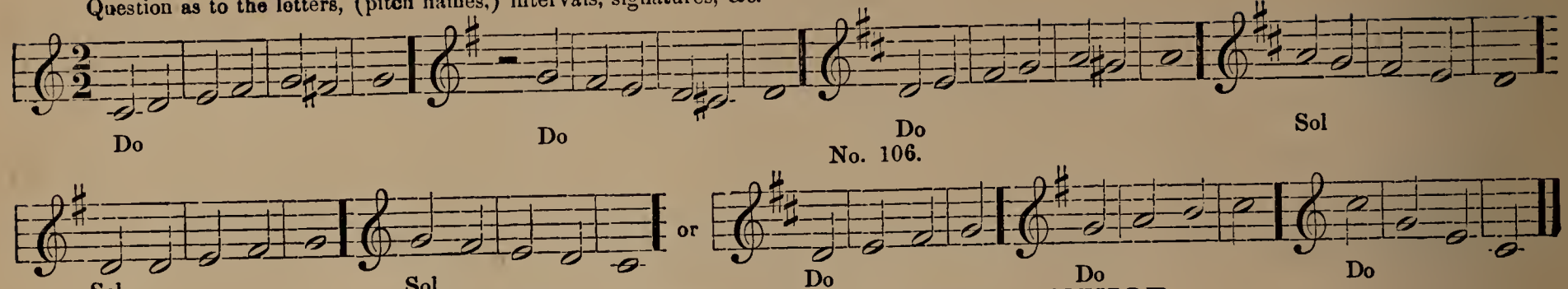
No. 104.

FAREWELL TO HOME. Four Parts.



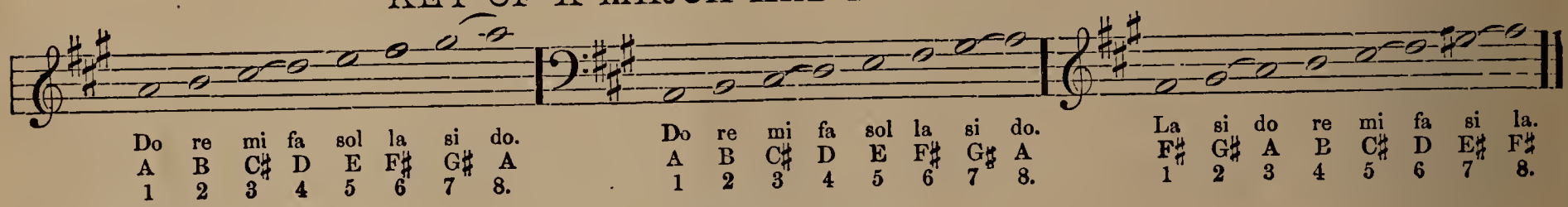
EXERCISE IN CHANGE OF KEY.

No. 105.
Question as to the letters, (pitch names,) intervals, signatures, &c.



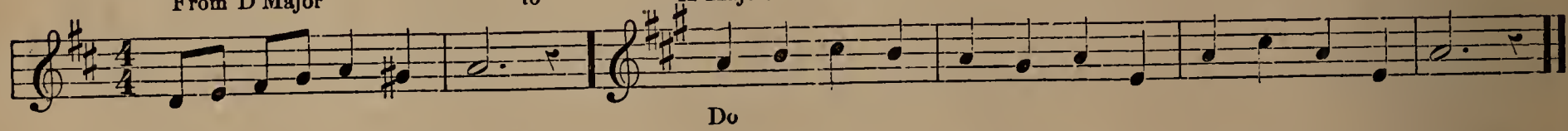
No. 106.

KEY OF A MAJOR AND F SHARP MINOR.

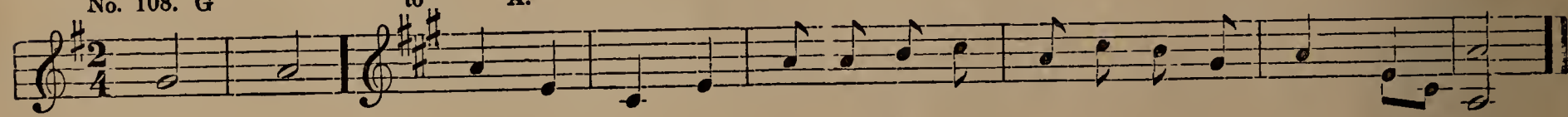


CHANGE OF KEY.

No. 107. From D Major to A Major.

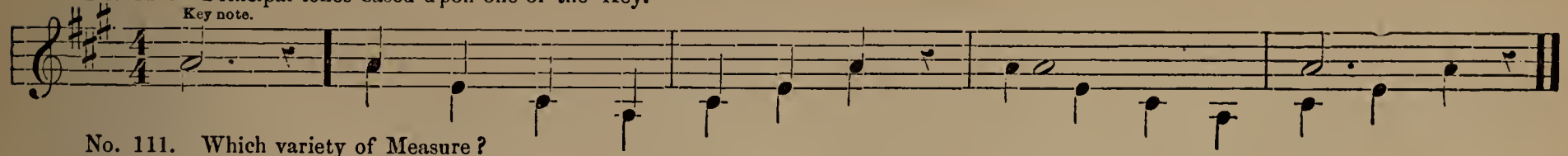


No. 108. G to A.

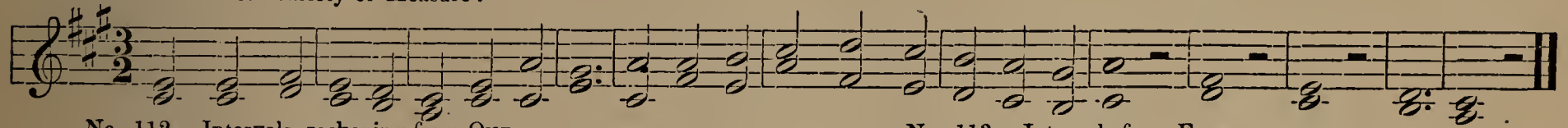


No. 109. C to A.

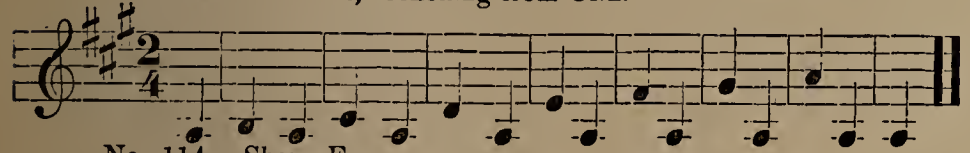
No. 110. Principal tones based upon one of the Key.



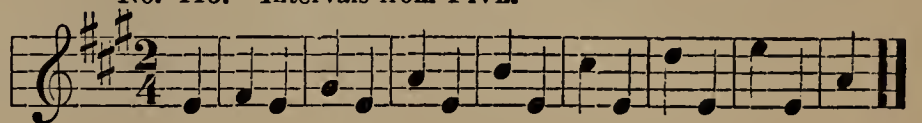
No. 111. Which variety of Measure?



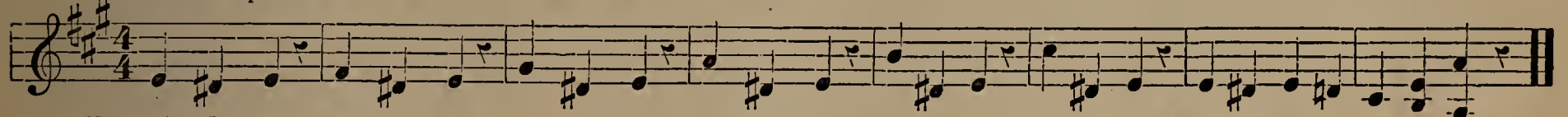
No. 112. Intervals, reckoning from One.



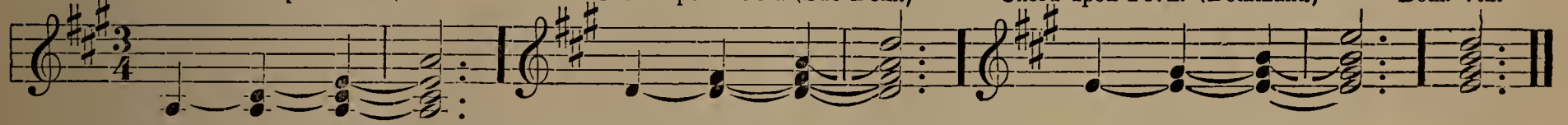
No. 113. Intervals from Five.



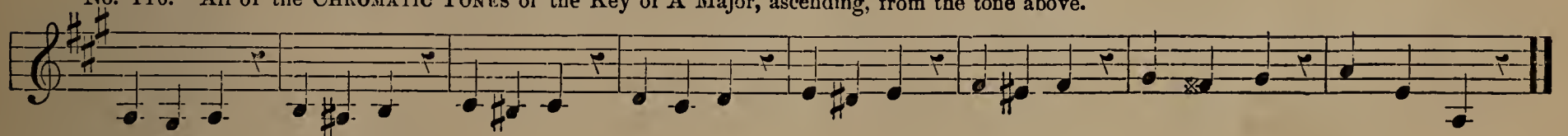
No. 114. Sharp Four.



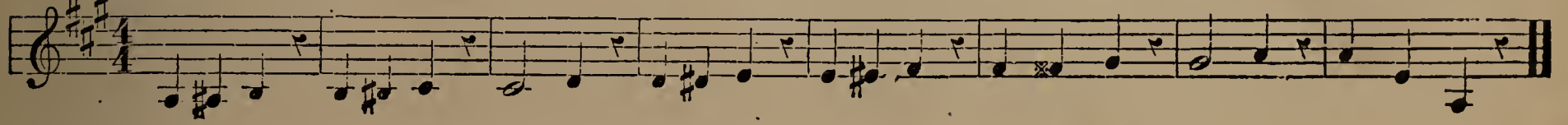
No. 115. Chord upon One. (Tonic.) Chord upon Four. (Sub-Dom.) Chord upon Five. (Dominant.) Dom. 7th.



No. 116. All of the Chromatic Tones of the Key of A Major, ascending, from the tone above.



No. 117. From the same degree.



MY VALLEY HOME.

No. 118.

END.

1. The vale where my home lies, Oh, none is so blest; High mountains look down on its pure, qui - et rest, The blue sky a - bove, and the

D. C. The vale where my home lies, Oh, none is so blest; By brook, in the val - ley, I love there to rest.

2. O vale where my home lies, So fragrant and green; Where ro - ses, and lil - lies, and blue-bells are seen. How sweet 'tis to rest by the

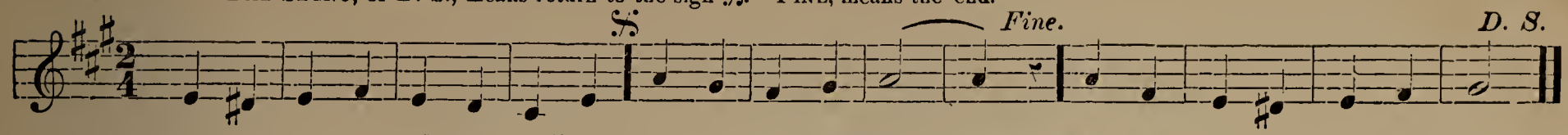
Repeat "The Vale" to end.

val - ley below; While peace throws around it heav-en - ly glow.

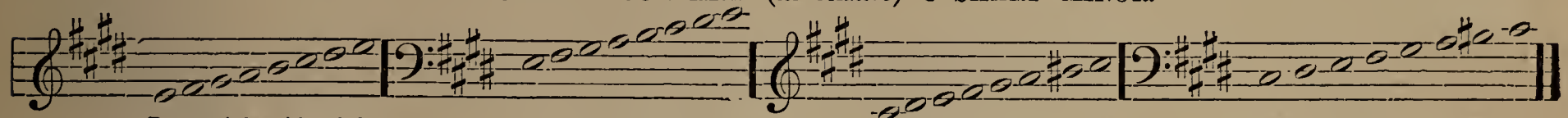
murmuring stream, And watch on its bo - som the sun's trembling beam.

No. 119. Practice the *Beat-and-a-half and Half-beat.*

No. 120. DAL SEGNO, or D. S., means return to the sign 𝄋. FINE, means the end.



KEY OF E MAJOR AND (its relative) C SHARP MINOR.



Do	re	mi	fa	sol	la	si	do
E	F♯	G♯	A	B	C♯	D♯	E
1	2	3	4	5	6	7	8

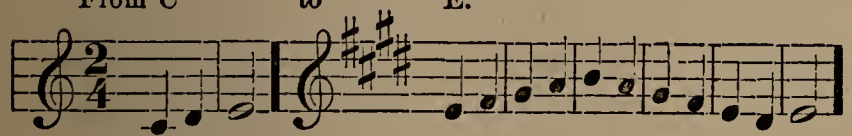
Do	re	mi	fa	sol	la	si	do
E	F♯	G♯	A	B	C♯	D♯	E
1	2	3	4	5	6	7	8

La	si	do	re	mi	fa	si	la
C♯	D♯	E	F♯	G♯	A	B♯	C♯
1	2	3	4	5	6	7	8

La	si	do	re	mi	fa	si	la
C♯	D♯	E	F♯	G♯	A	B♯	C♯
1	2	3	4	5	6	7	8

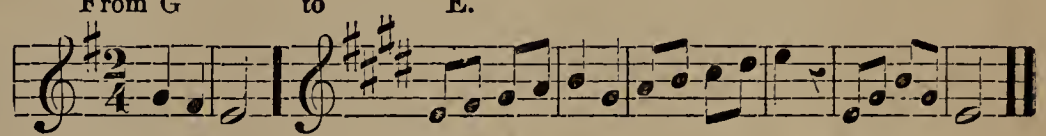
TRANSPOSITION.

No. 121. From C to E.



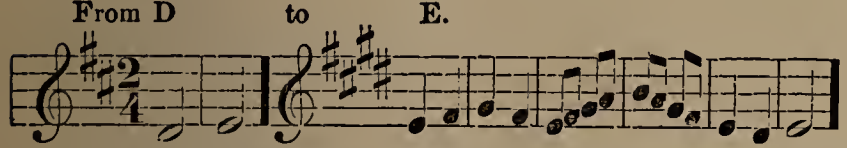
Do Do

No. 122. From G to E.



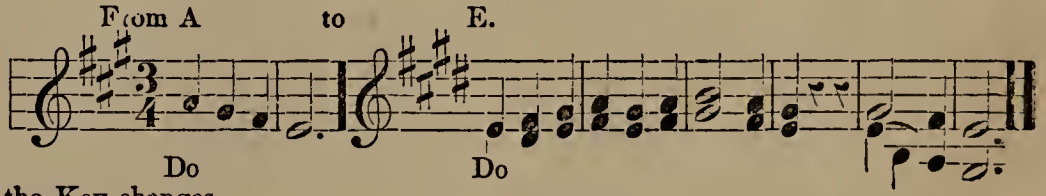
Do Do

No. 123. From D to E.



Do Do

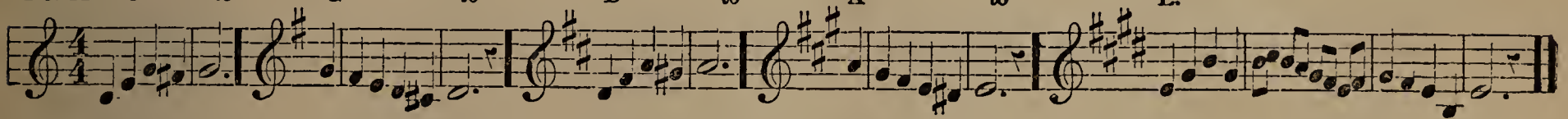
No. 124. From A to E.



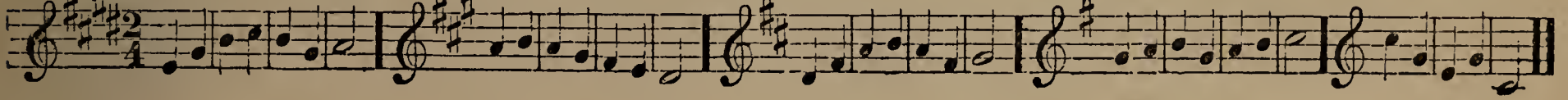
Do Do

Always transpose *mentally*, and change the syllables whenever the Key changes.

No. 125. C to G to D to A to E.



No. 126. E to A to D to G to C.



No. 127. Tonic. Sub-Dominant. Dominant. Dominant 7th.

No. 128. Intervals from ONE.

No. 129. Intervals from FIVE.

MORN IS BREAKING.

No. 130.

1. Clear the morn is break - ing, List-en, list-en, list-en, list-en; Ech - o mocks us, Ech - o mocks our mer-ry song, mer-ry song.

2. Birds in tree-tops sing - ing, List-en, list-en, list-en, list-en; Ech - o mocks them, Ech-o mocks their mer-ry song, mer-ry song.

3. Hill and val - ley ring - ing, List-en, list-en, list-en, list-en; Ech-o mocks us, Ech - o mocks our mer-ry song, mer-ry song.

SCALE IN B MAJOR.

No. 131. (F♯, C♯, G♯, D♯, & A♯.)

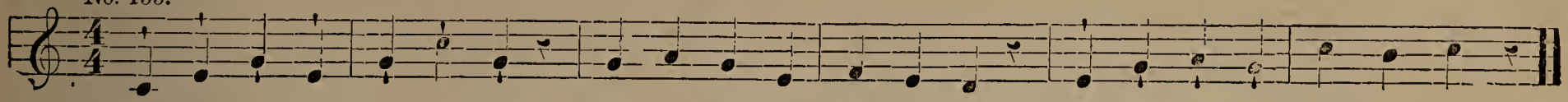
SCALE IN F♯ MAJOR.

No. 132. (F♯, C♯, G♯, D♯, A♯, & E♯.)

Further transposition by SHARPS will be of no practical use.

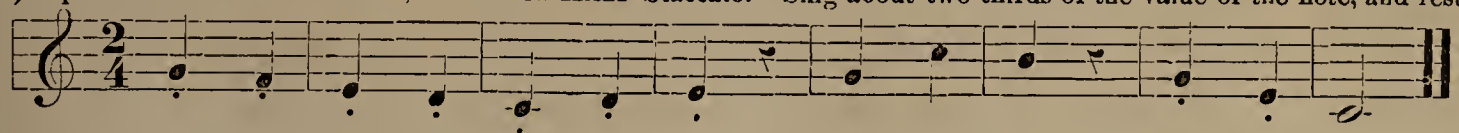
When a point (,) is placed over or under a note, the tone must be short, or detached, about one half of the value of the note. This is called STACCATO, (pronounced Stäk-kä-tō). Always sing LEGATO (Lā-gä-tō), or in a very connected manner, when not otherwise directed.

No. 133.



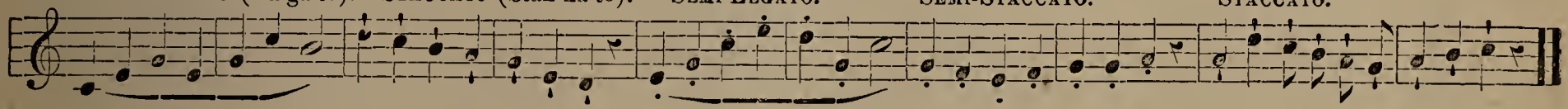
When a dot (•) is placed over or under a note, it is called HALF Staccato. Sing about two-thirds of the value of the note, and rest the other third.

No. 134.

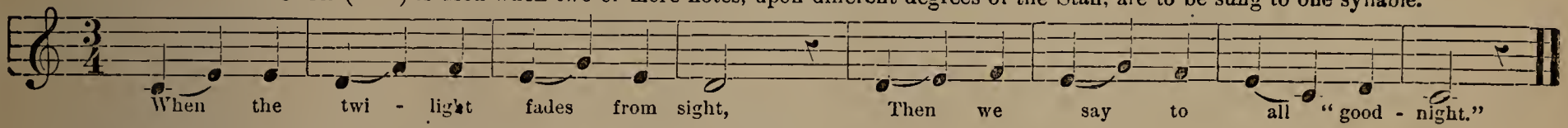


A LEGATO, or connected style, is sometimes indicated by a curved line over or under the notes. SEMI STACCATO, or detached style, is indicated by DOTS, and SEMI-LEGATO, by a curved line and dots.

No. 135. LEGATO (Lā-gä-tō). STACCATO (Stäk-kä-tō). SEMI-LEGATO. SEMI-STACCATO. STACCATO.

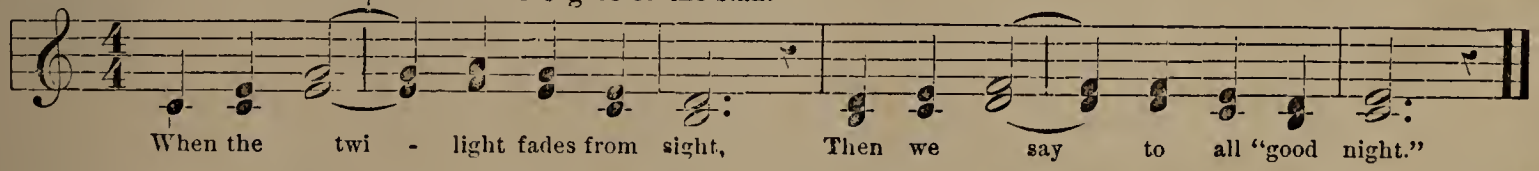


No. 136. THE SLUR (⌒) is used when two or more notes, upon different degrees of the Staff, are to be sung to one syllable.



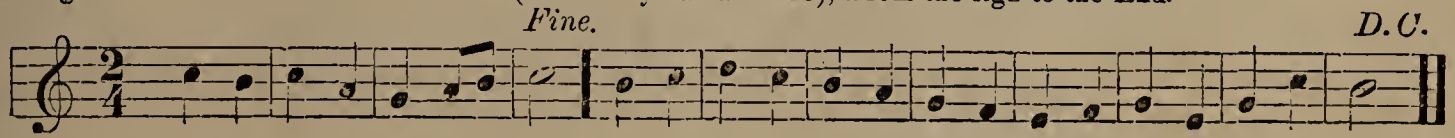
THE TIE connects two or more notes upon the same degree of the staff.

No. 137.



DA CAPO (Dä Cä-pō), D. C., means Repeat from the commencement. FINE (Fēnĕ), means the END. DAL SEGNO (Däl Sān-yō) or D. S., means Repeat to the Sign 𝄋. DAL SEGNO ALLA FINE (Däl Sān-yō äl-lä Fē-nĕ), From the sign to the End.

No. 138.

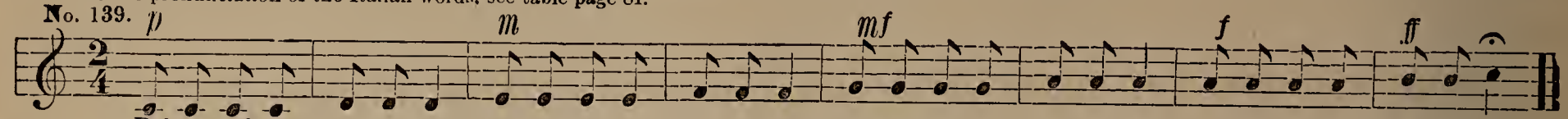


EXPRESSION.

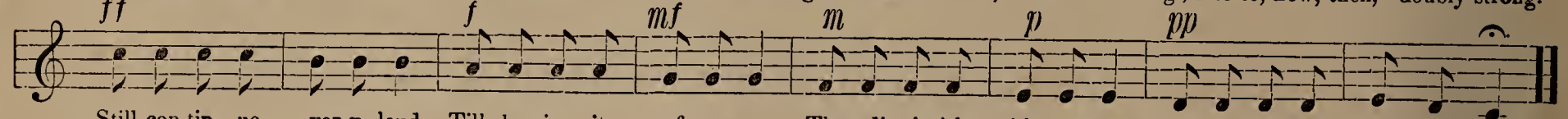
The following words and their abbreviation, and signs, indicate different degrees of force. *Pianissimo*, or *pp*, very soft. *Mezzo Piano*, or *mp*, middling soft. *Mezzo*, or *m*, medium. *Mezzo Forte*, or *mf*, middling loud. *Forte*, or *f*, loud. *Fortissimo*, or *ff*, very loud. *Crescendo*, or *cres.*, or <, increase gradually. *Diminuendo*, or *dim.*, or >, decrease gradually. *Swell*, <>, increase and diminish. *Sforzando*, or *sfz*. *Forzando*, or *fs*, or >, or ^, very strong accent and suddenly diminish. *Dolce*, signifies soft and with delicate expression. *Rallentando*, or *rall.*, *Ritard*, or *rit.*, signify gradually slower. *Accelerando*, or *accel.*, continually faster *Ad libitum*, or *ad lib.*, at the pleasure of the performer. *A tempo*, in time. *A tempo primo*, in the time of the first.

For the pronunciation of the Italian words, see table page 81.

No. 139.



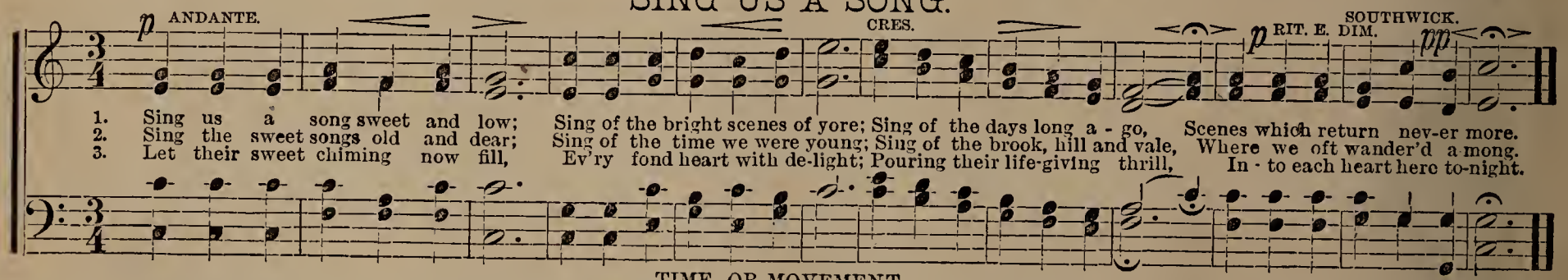
Dol-ce, soft-ly, sweet-ly sing; Mez-zo, loud-er swell the song; Mez-zo For-te, vol-ume bring; For-te, now, then, doubly strong.



Still con-tin - ue ver-y loud, Till by signs it soft-er grows; Then di-min-ish with great care, Pi-an - is - si - mo we close.

No. 140.

SING US A SONG.



1. Sing us a song sweet and low; Sing of the bright scenes of yore; Sing of the days long a - go, Scenes which return nev-er more.
2. Sing the sweet songs old and dear; Sing of the time we were young; Sing of the brook, hill and vale, Where we oft wander'd a-mong.
3. Let their sweet chiming now fill, Ev'ry fond heart with de-light; Pouring their life-giving thrill, In - to each heart here to-night.

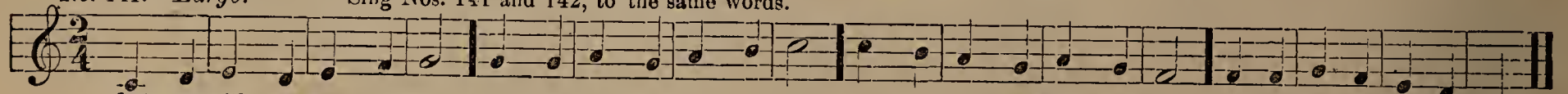
TIME, OR MOVEMENT.

The duration of tone, or the rapidity of performance, is suggested under this head. Italian words and terms are frequently used to indicate the *time*, or movement. These terms have only a general or comparative signification. Such as *Adagio*, *Largo*, *Lento*, (very slow); *Andante*, *Andantino*, (slow); *Moderato*, (moderate); *Allegretto*, *Allegro*, (fast); *Presto*, *Vivace*, (very fast), &c. For pronunciation of words, see table.

The use of figures is more definite, as follows: 60=♩; 84=♩; 112=♪, &c., which means 60 half notes, or 84 quarters, or 112 eighths in one minute.

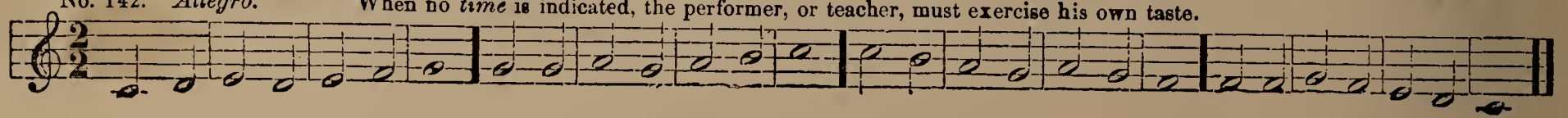
It will be discovered by the two following exercises, that *half* and *whole* notes may be sung faster than *quarters* and *halves*, and that notes have only a *relative* value. The *time* in which the music is to be performed, should be governed somewhat at least, by the sentiment and effects to be produced.

No. 141. *Largo.* Sing Nos. 141 and 142, to the same words.



Let us with a joy - ful mind, Praise the Lord, for he is kind. For his mer - cies shall en - dure, Ev - er faith-ful, ev - er sure.

No. 142. *Allegro.* When no *time* is indicated, the performer, or teacher, must exercise his own taste.



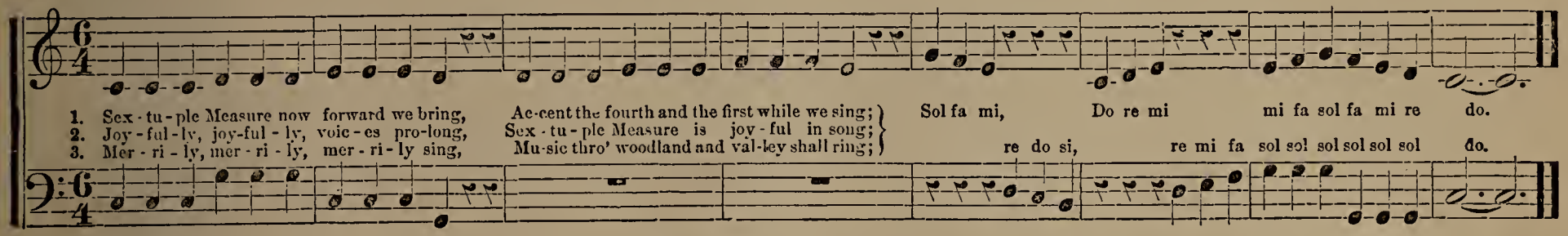
SEXTUPLE MEASURE

Has six parts. The accents are upon the first and fourth parts. There are two varieties: $\frac{6}{4}$ and $\frac{6}{8}$.

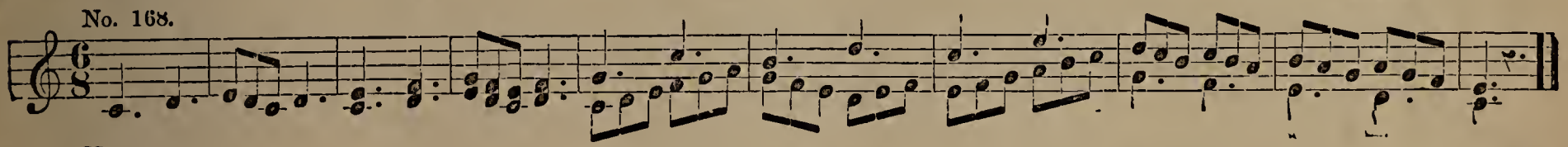
In slow movements the beats are: *down, left, left, right, right, up.* In fast movements: *down, up,* in which case three parts are sung to one beat, or count.

SEXTUPLE SONG.

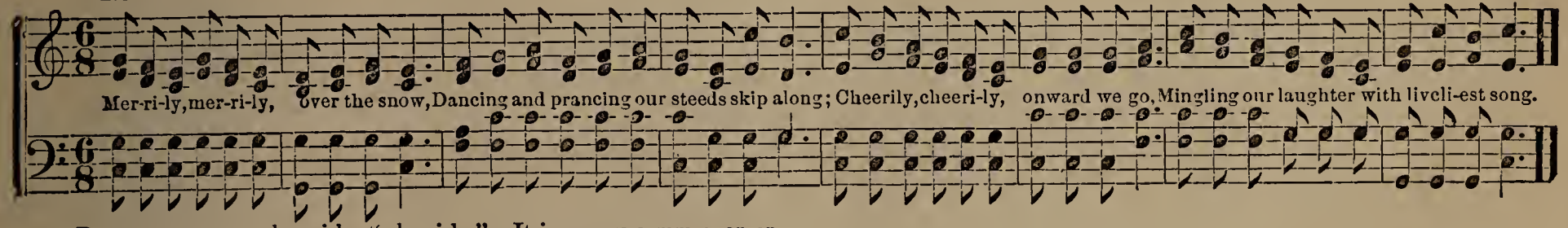
No. 167. Sing the following first Andante, (slow) with six beats in the Measure; then Allegro, (fast) with two, (called COMPOUND DOUBLE MEASURE.)



No. 168.



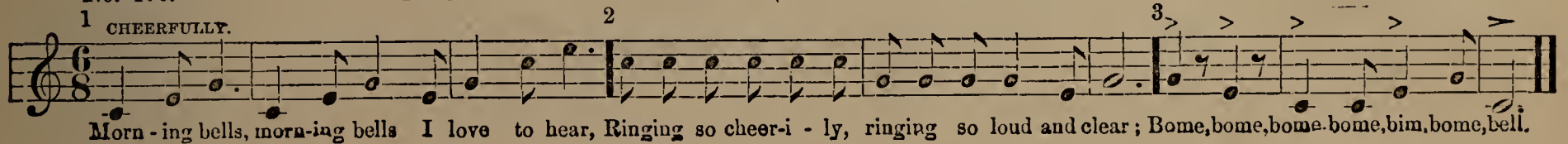
No. 169.



Do not pronounce cheer-i-ly, "cher-i-ly." It is a very common error.

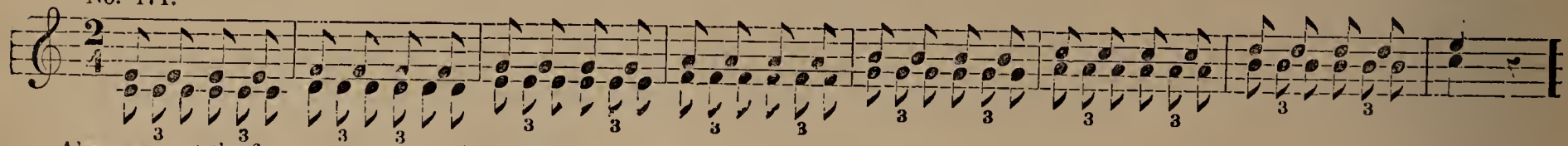
No. 170.

MORNING BELLS. (Round in Four Parts.)

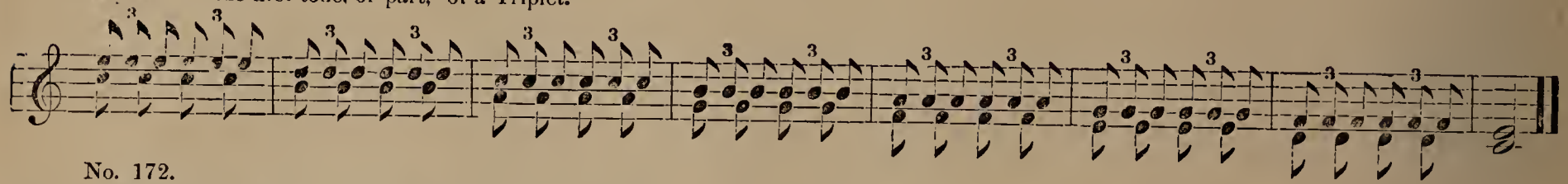


TRIPLET: Three notes performed in the usual time of two of the same kind, which reduces the time value of the note *one third.* The figure 3 is usually placed above or below the notes composing the Triplet.

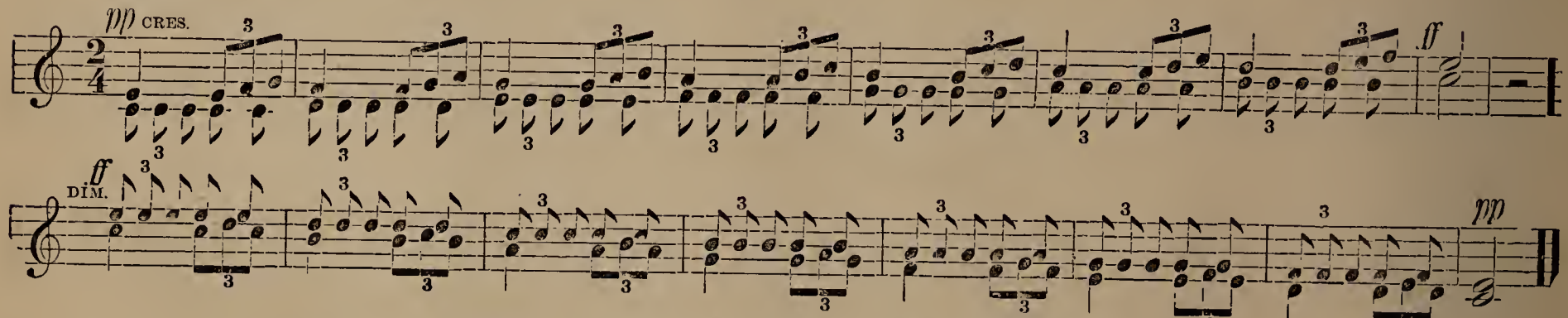
No. 171.



Always accent the first tone, or part, of a Triplet.

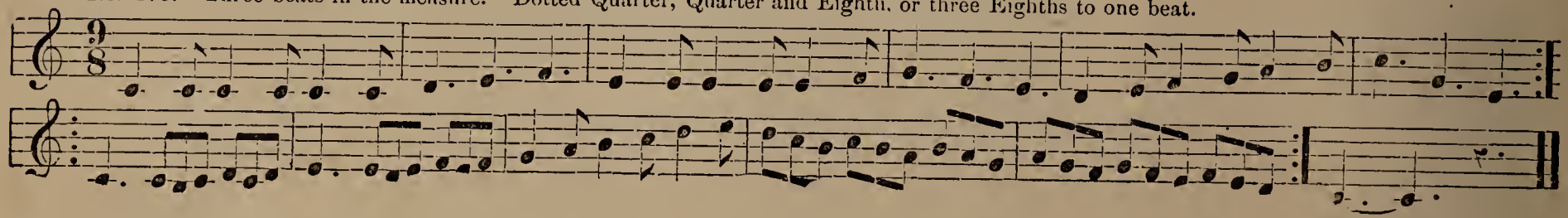


No. 172.



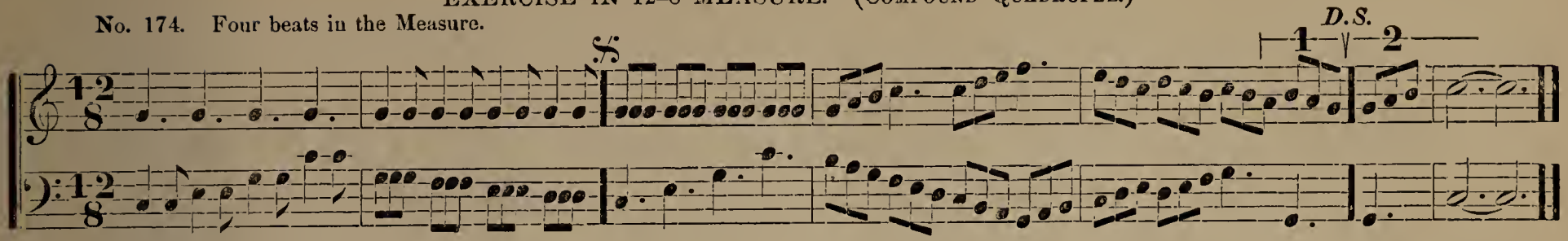
EXERCISE IN 9-8 MEASURE. (COMPOUND TRIPLE.)

No. 173. Three beats in the measure. Dotted Quarter, Quarter and Eighth, or three Eighths to one beat.

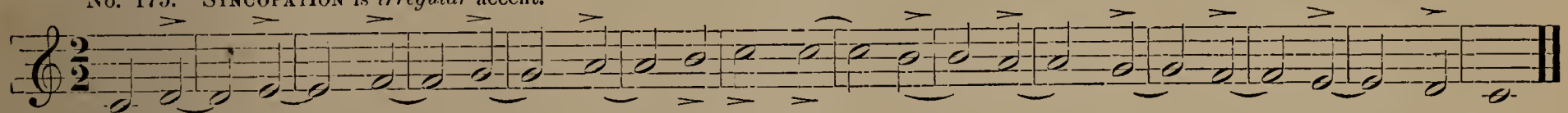


EXERCISE IN 12-8 MEASURE. (Compound Quadruple.)

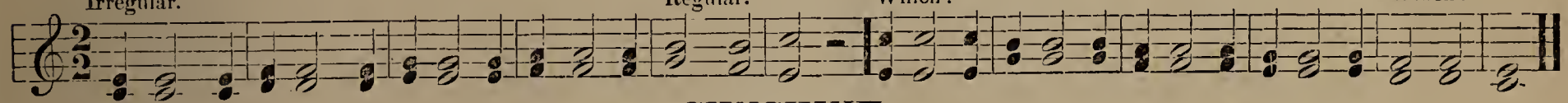
No. 174. Four beats in the Measure.



No. 175. Syncopation is *irregular* accent.

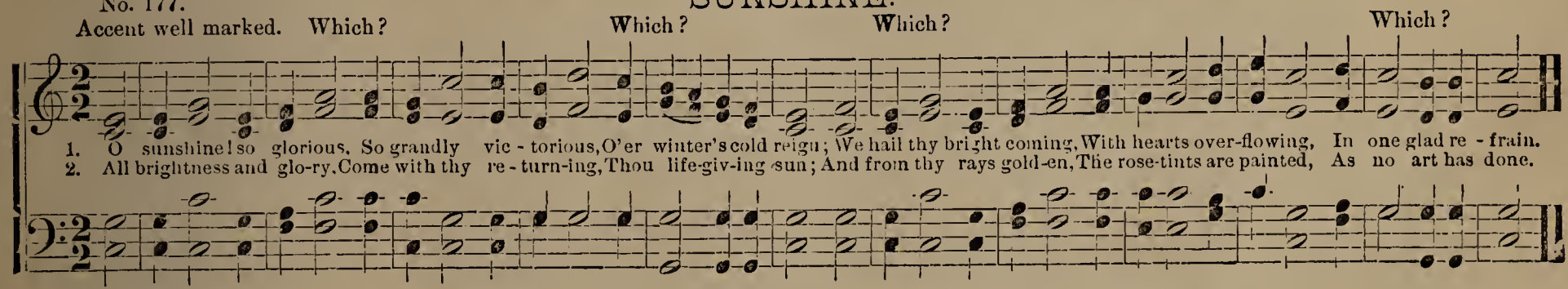


No. 176.



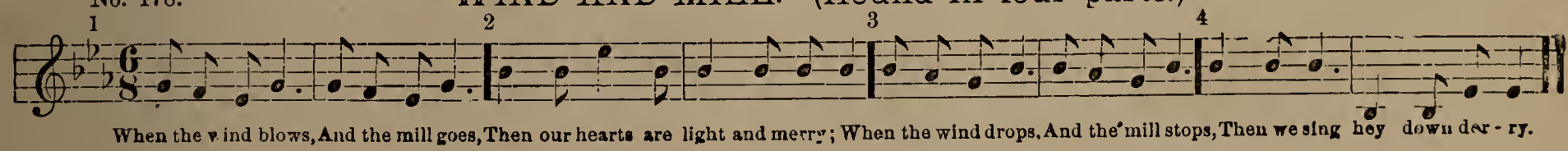
SUNSHINE.

No. 177.



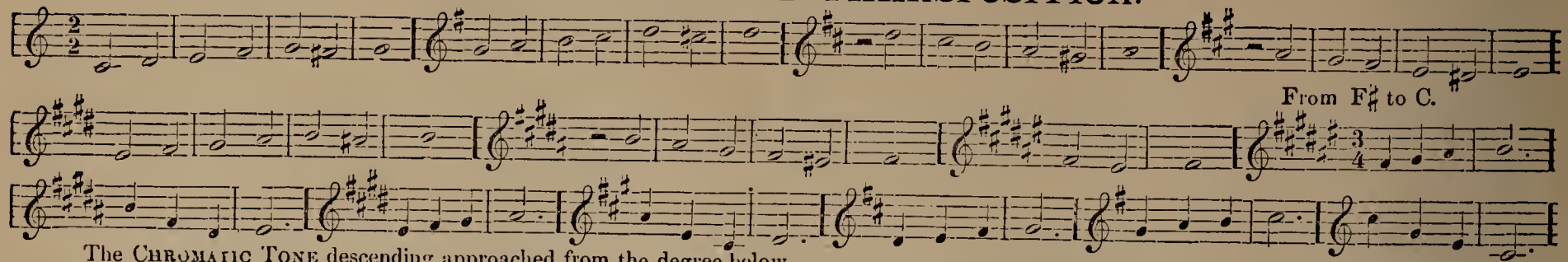
WIND AND MILL. (Round in four parts.)

No. 178.



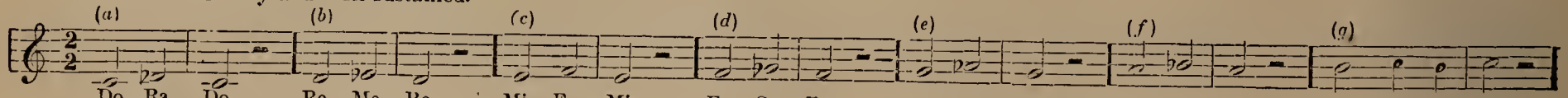
No. 179. (C to F♯).

MODULATION AND TRANSPOSITION.



The Chromatic Tone descending approached from the degree below.

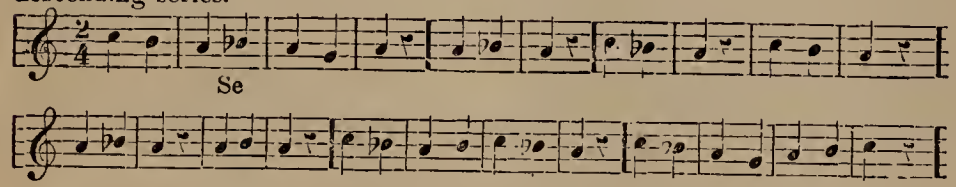
No. 180. Slowly and well sustained.



Do	Ra	Do,	Re	Me	Re,	Mi	Fa	Mi,	Fa	Se	Fa,	Sol	Le	Sol,	La	Se	La,	Si	Do	Si	Do.
C	D♭	C,	D	E♭	D,	E	F	E,	F	G♭	F,	G	A♭	G,	A	B♭	A,	B	C	B	C.
One,	Flat	Two,	One,	Two,	Flat	Three,	Two,	Three,	Four,	Flat	Five,	Four,	Five,	Flat	Six,	Five,	Six,	Flat	Seven,	Six,	Seven,	Eight.
La	la	la,	la	la	la,	la	la	la	la	la	la,	la	la	la,	la	la	la,	la	la	la	la	la.

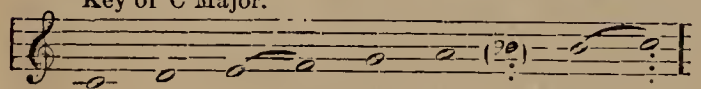
FLAT SEVEN.

No. 181. This (*flat seven*) is the most common *Chromatic Tone* in the descending series.



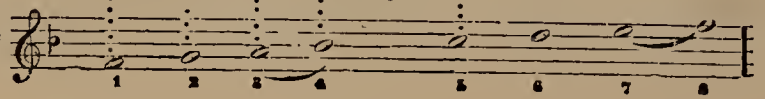
The first transposition by *flats* is from C to F, as it requires only one flat to preserve the correct order of intervals. F being a *fourth* from C, it is called *transposing by fourths*. The reason for introducing, or substituting, the tone, or pitch, which is called *B flat*, will be understood by examining the following scale illustration. *B flat* is *Flat seven* in the Key of C Major, and *four* in the Key of F.

Key of C Major.

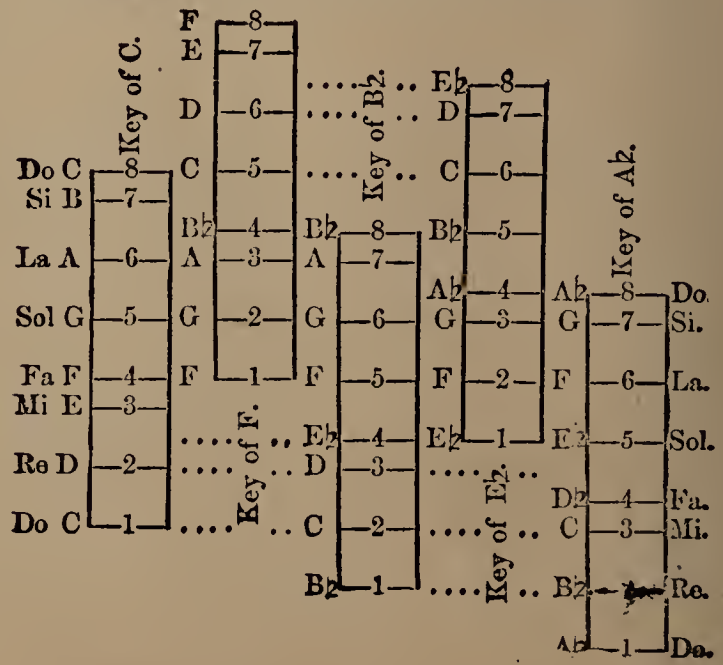


Key of F Major.

The signature is One Flat.



Five Major Keys compared by the Modulator.



QUESTIONS WITH REFERENCE TO THE FOREGOING TRANSPOSITION.

What is the interval from F to G?
A Major Second.
What must the Second be from 1 to 2?
Major.
What is the interval from G to A?
A Major Second.
What must the Second be from 2 to 3.
Major.

What is the interval from A to B?
A Major Second.
What must the Second be from 3 to 4.
Minor.
What Chromatic tone in C is a Minor Second from A?
B Flat.
What is the numeral name of B♭ in the Coromatic Scale of C?
Flat Seven.

What is the interval from B Flat to C?
A Major Second.
What must the Second be from 4 to 5?
Major.
What is the interval from C to D?
A Major Second.
What must it be from 5 to 6?
Major.

What is the interval from D to E?
A Major Second.
What must it be from 6 to 7?
Major.
What is the interval from E to F?
A Minor Second.
What must it be from 7 to 8?
Minor.

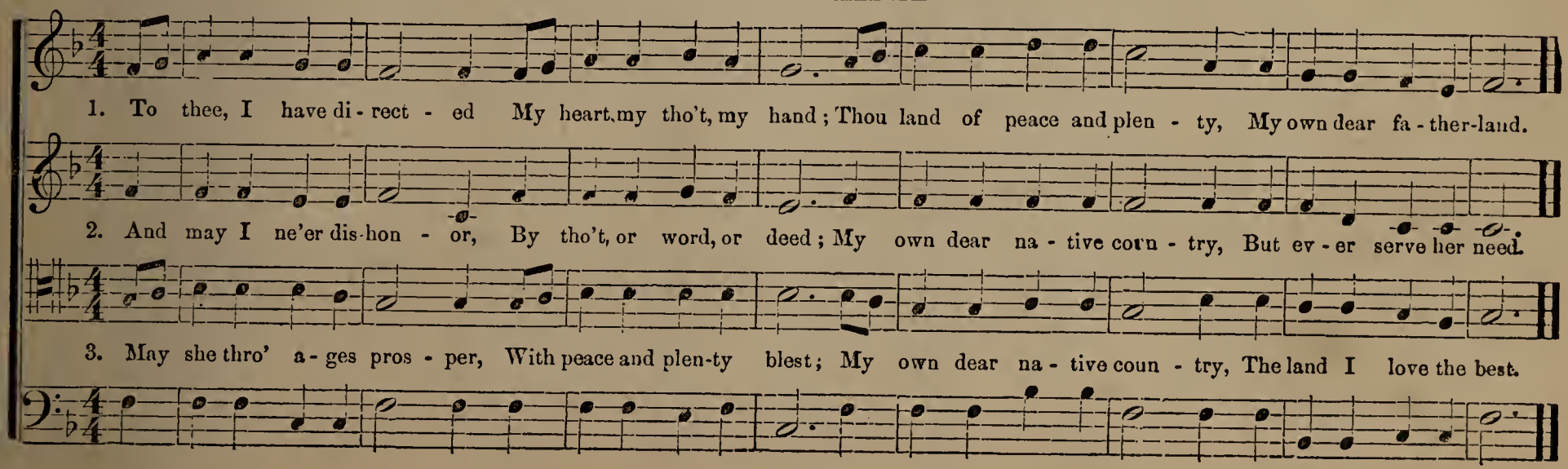
Similar questions may be asked when transposing from one Key to any other.

No. 182. SCALE IN F MAJOR. SCALE IN D MINOR.

Do	re	mi	fa	sol	la	si	do.	Do	re	mi	fa	sol	la	si	do.	La	si	do	re	mi	fa	si	la.	La	si	do	re	mi	fa	si	la.
F	G	A	B♭	C	D	E	F.	F	G	A	B♭	C	D	E	F.	D	E	F	G	A	B♭	C♯	D.	D	E	F	G	A	B♭	C♯	D.
1	2	3	4	5	6	7	8.	1	2	3	4	5	6	7	8.	1	2	3	4	5	6	7	8.	1	2	3	4	5	6	7	8.

No. 183. From C to F

No. 184. MY FATHERLAND.



No. 185. INTERVALS from ONE.

No. 186. INTERVALS from FIVE.

No. 187. The CHROMATIC TONES, from the degree above.

No. 188. From the same degree.

No. 189.

Sop. & Tenor.

Alto and Bass.

Put out thy tal - ents to their use, Lay noth-ing by to rust; Give vul-gar ig - no - rance thy scorn, And in - no - cence thy trust.

SECOND TRANSPOSITION BY FLATS. (F to B♭.)

No. 190.

F Major to B♭.

Do Do

No. 191.

C - to - F - to - B♭.

Do Do Do

SCALE IN B FLAT MAJOR AND G (its relative) MINOR. Signature two Flats (♭♭).

B♭ Major. G Minor.

Do re mi fa sol la si do.	Do re mi fa sol la si do.	La si do re mi fa si la.	La si do re mi fa si la.
B♭ C D E♭ F G A B♭.	B♭ C D E♭ F G A B♭.	G A B♭ C D E♭ F♯ G.	G A B♭ C D E♭ F♯ G.
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8.	1 2 3 4 5 6 7	1 2 3 4 5 6 7 8

Question as before as to the above Keys.

No. 192. Tonic. Sub-Dominant. Dominant. Dominant 7th.

No. 193. CHROMATIC TONE from the degree above.

No. 194. From the same degree.

No. 195. Intervals from ONE.

No. 196. Intervals from FIVE.

FAIRY WHISPERS.

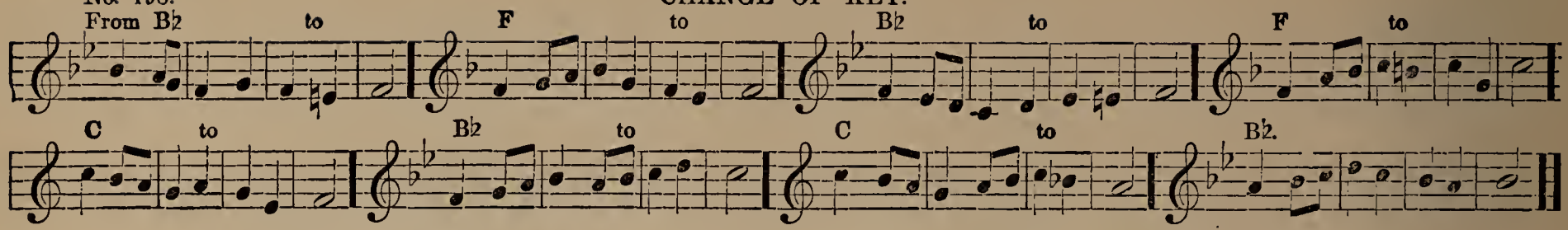
No. 197.

1. Fai - ry whispers, mys-tic voi - ces, Would ye hear them, haste away Where the streams in song re-joi - ces, Where the nodding blue - bells play.
3. In the songs of birds they dwell.

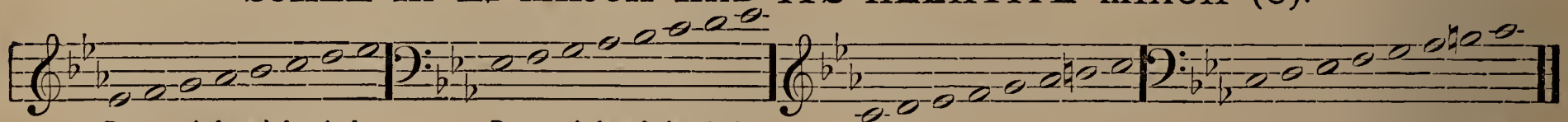
2. When the billows kiss the riv - er; When the winds responsive sigh; Nature's songs that perish nev - er, On the air come float - ing by.

1. Where the nodding, nodding blue-bells play.
2. On the air come floating, floating by.
3. Fai - ry whispers, mys-tic measures, Sing-er in the pear - ly shell; In the theme the minstrel treasures, 3. In the songs of birds, of birds they dwell.

No. 198. CHANGE OF KEY.



SCALE IN E♭ MAJOR AND ITS RELATIVE MINOR (C).



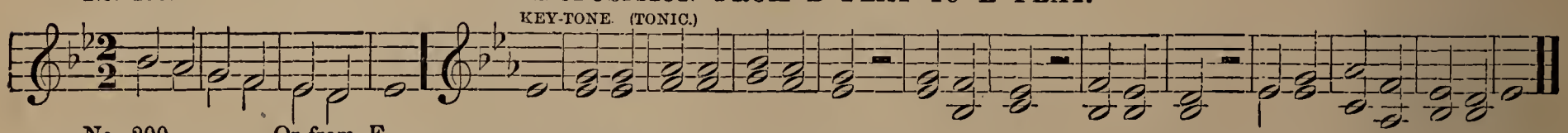
Do	re	mi	fa	sol	la	si	do.
E♭	F	G	A♭	B♭	C	D	E♭.
1	2	3	4	5	6	7	8.

Do	re	mi	fa	sol	la	si	do.
E♭	F	G	A♭	B♭	C	D	E♭.
1	2	3	4	5	6	7	8.

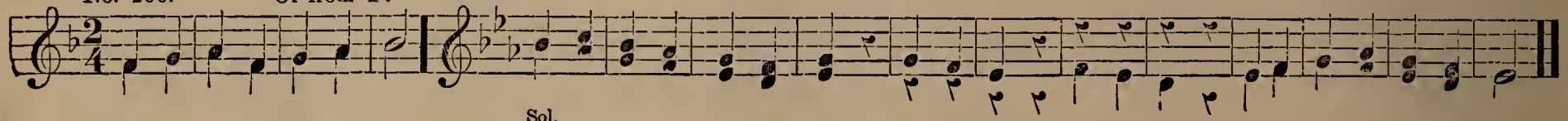
La	si	do	re	mi	fa	si	la
C	D	E♭	F	G	A♭	B♮	C.
1	2	3	4	5	6	7	8.

La	si	do	re	mi	fa	si	la.
C	D	E♭	F	G	A♭	B♮	C.
1	2	3	4	5	6	7	8.

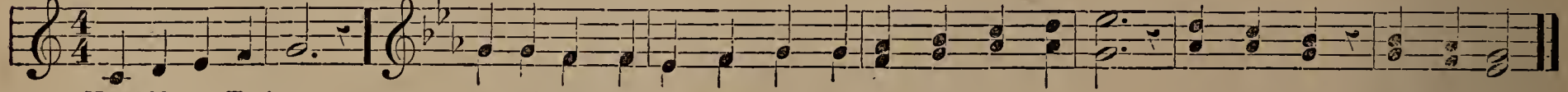
No. 199. TRANSPOSITION FROM B FLAT TO E FLAT.



No. 200. Or from F.



No. 201. Or from C.



No. 202. Tonic. Sub-dominant. Dominant. Dominant 7th.

No. 203. Intervals from ONE.

No. 204. Intervals from FIVE.

No. 205.

p SOP. and TENOR. *f*

ALTO and BASS.

No. 206. THE CHROMATIC FROM THE TONE ABOVE.

From the same degree.

No. 207. (Basses and Altos may sing an octave below.)

No. 208. SILENT NIGHT.

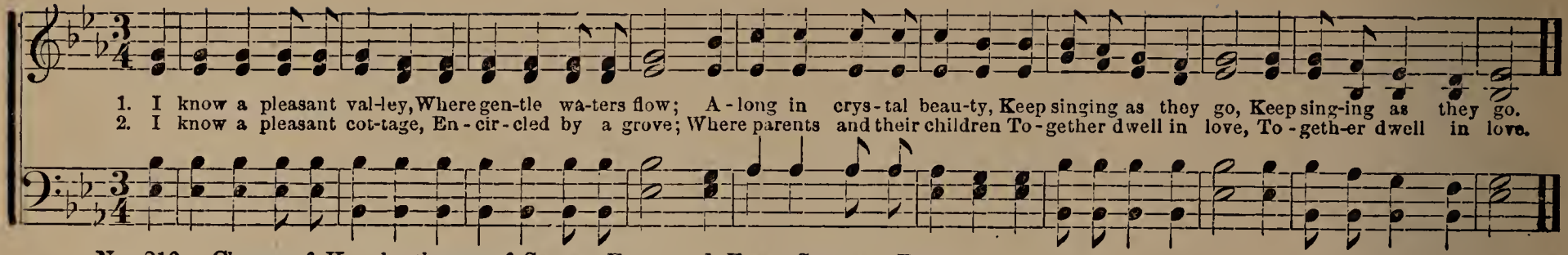
SOFTLY. SOFTER.

1. Si-lent night! si-lent night! Starry lamps thy pathway trace; { Look in heav'n-ly splendor bright; / Kind-ly on our slumb'ring race; } Si - lent night! si - lent night!

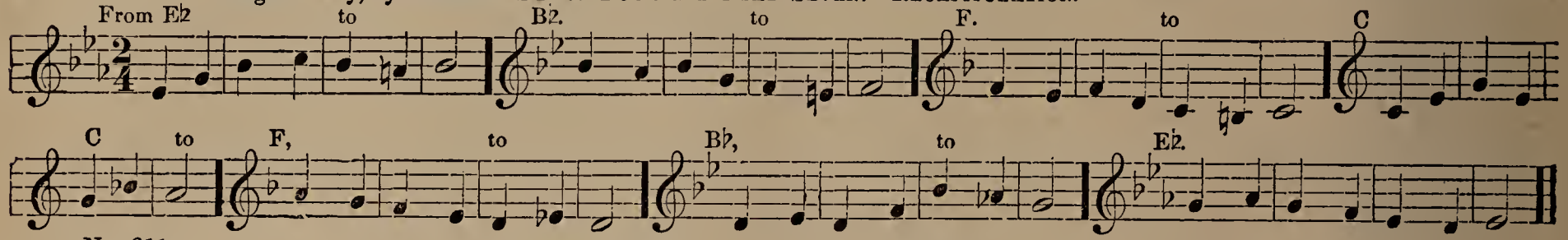
2. Peaceful sleep! peaceful sleep! Balm to soothe the troubled breast; { O'er our beds thy vig-ils keep; / For the wea-ry thou art rest; } Si - lent night! si - lent night!

No. 209.

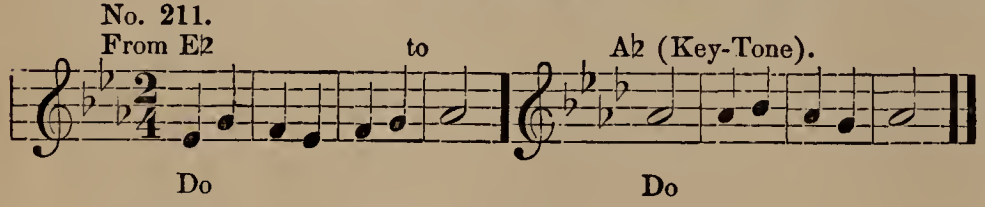
THE VALLEY AND COTTAGE.



No. 210. Change of Key, by the use of Sharp Four and Flat Seven. Recapitulation.



No. 211.



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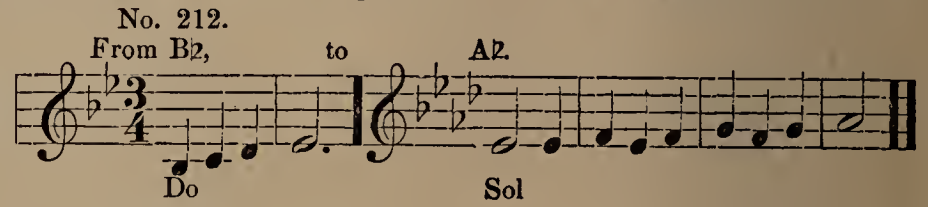

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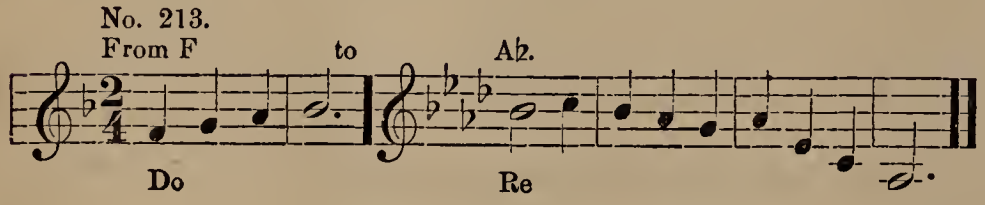

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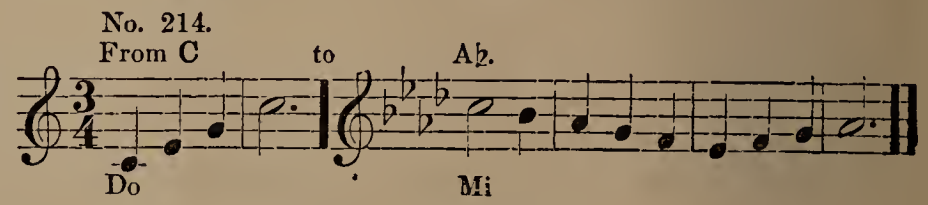
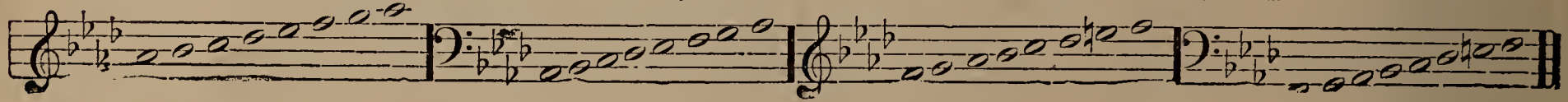
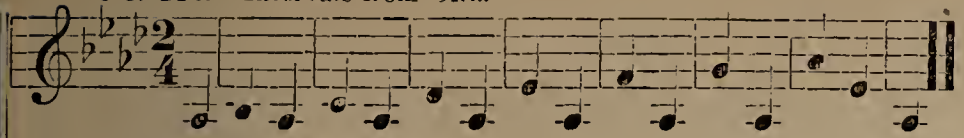


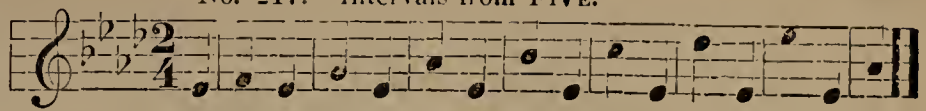
SCALE IN A♭ MAJOR, AND ITS RELATIVE F MINOR.



No. 216. Intervals from ONE.



No. 217. Intervals from FIVE.



No. 218.

SINGING OF HOME.

END. D.C. to END.

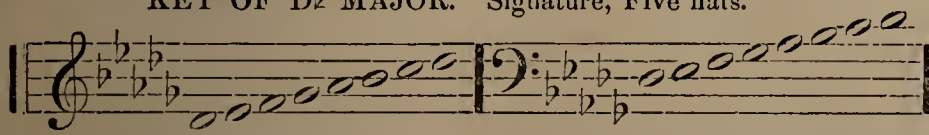
1. Sing we now of home, sweet home, Home, sweet home, With our hearts so full of cheer, Ringing out so full and clear.
2. Bless-ings on our home, sweet home, Home, sweet home, Joy and so - cial mirth u - nite, Mak-ing home a dear de - light.
3. There's no place like home, sweet home, Home, sweet home, When there's love with - out al - loy, Home is fill'd with pur - est joy;

No. 219.

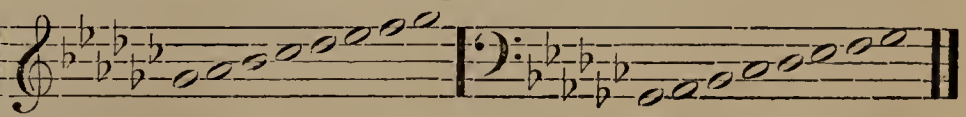
WELCOME, SWEET REST.

1. Wel - come, sweet rest, Day's work is done; Gent - ly and joy - ful - ly, Thou dost re - turn, Thou dost re - turn.
2. Peace-ful and calm, Good an - gels keep Watch o'er our slum-bers sweet, While na - ture sleeps, While na - ture sleeps.

KEY OF D♭ MAJOR. Signature, Five flats.



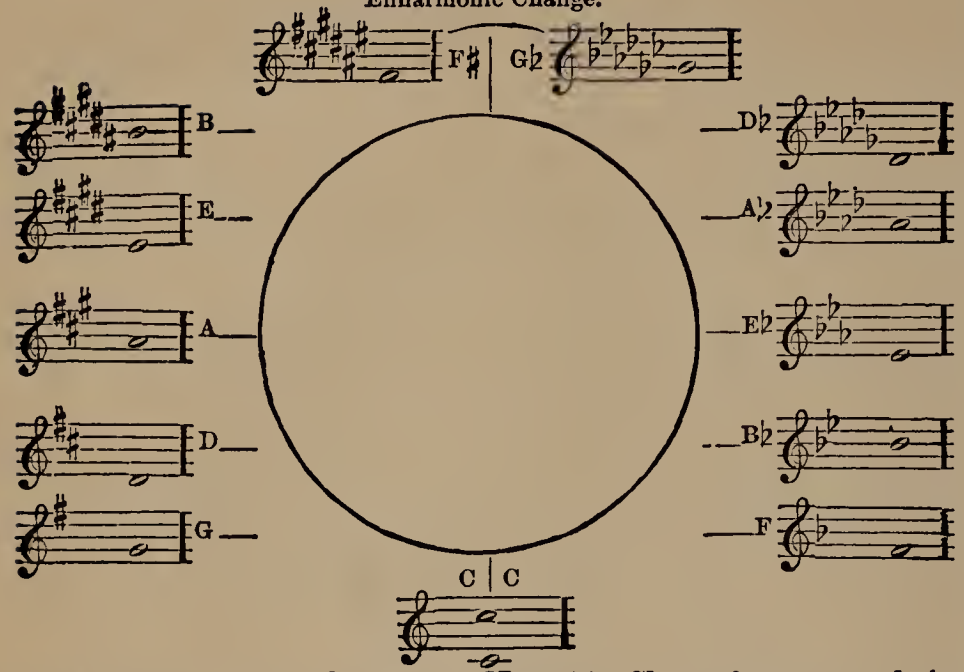
KEY OF G♭ MAJOR. Signature, Six flats.



No further transposition, or keys, are necessary, as they are so seldom used.

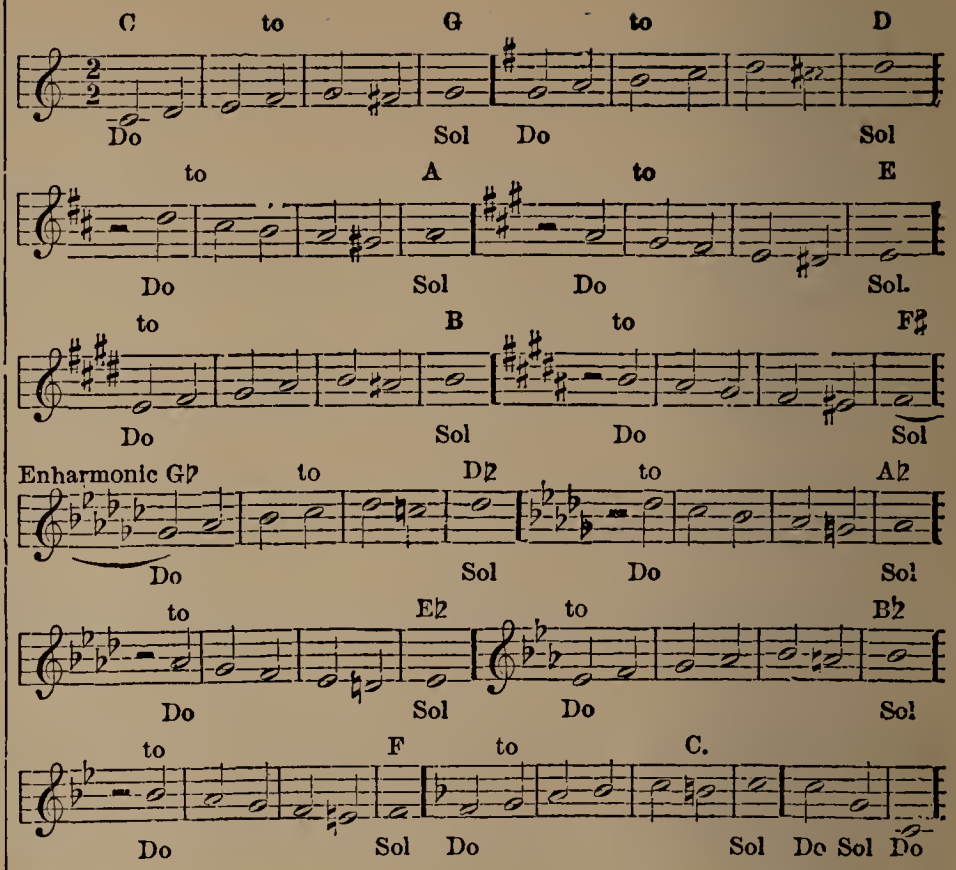
Around the Circle, illustrated with the DIAGRAM

Enharmonic Change.



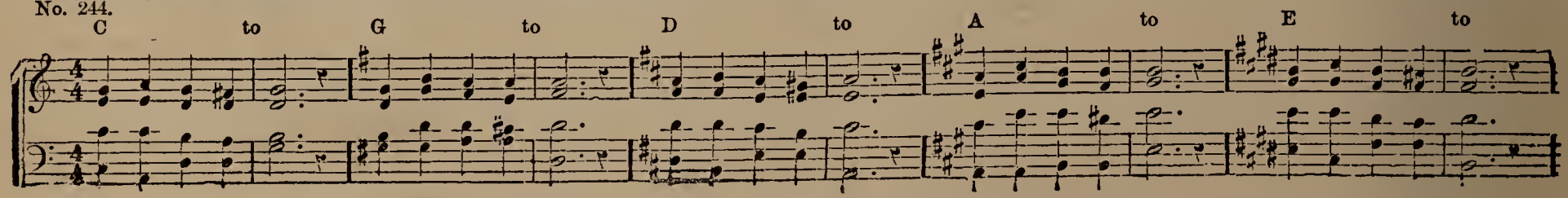
RECAPITULATION :— *Change of Key*, with *Sharp four*, "around the circle." "Enharmonic," is to change the location and pitch-name of the note without altering the tone. Every Elementary class should learn to sing the following "change-of-key" exercises, approximating very closely to accuracy. This can very easily be done if the foregoing exercises have received due attention, and without the aid of an instrument.

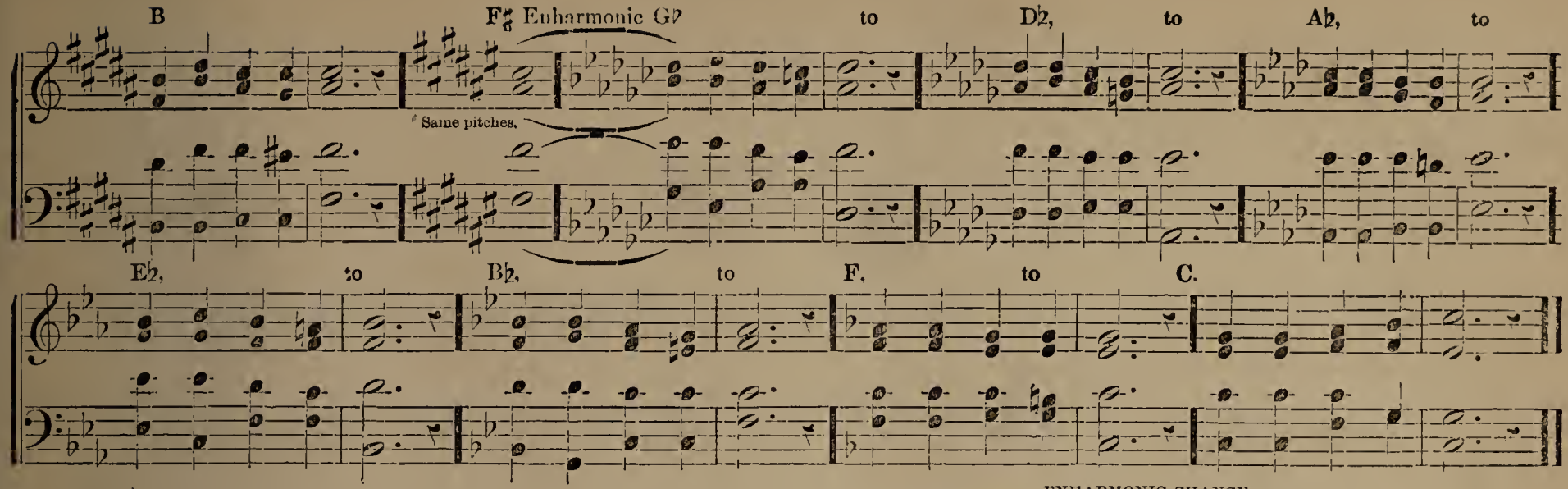
No. 243.



Note.—Always change the syllables where there is a *change of Key*, if the change involves any tones in the Key other than *Sharp Four* and *Flat Seven*. The difference between the "change of Key" and a Chromatic tone *in the Key*, should be clearly understood.

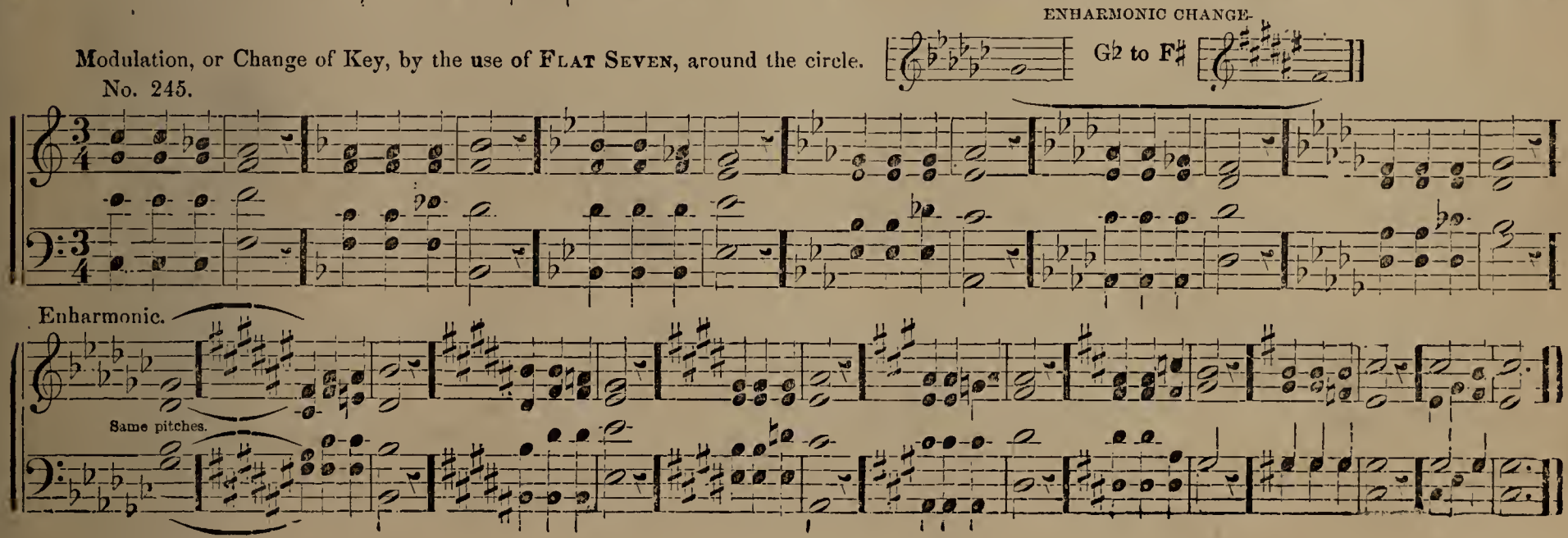
No. 244.





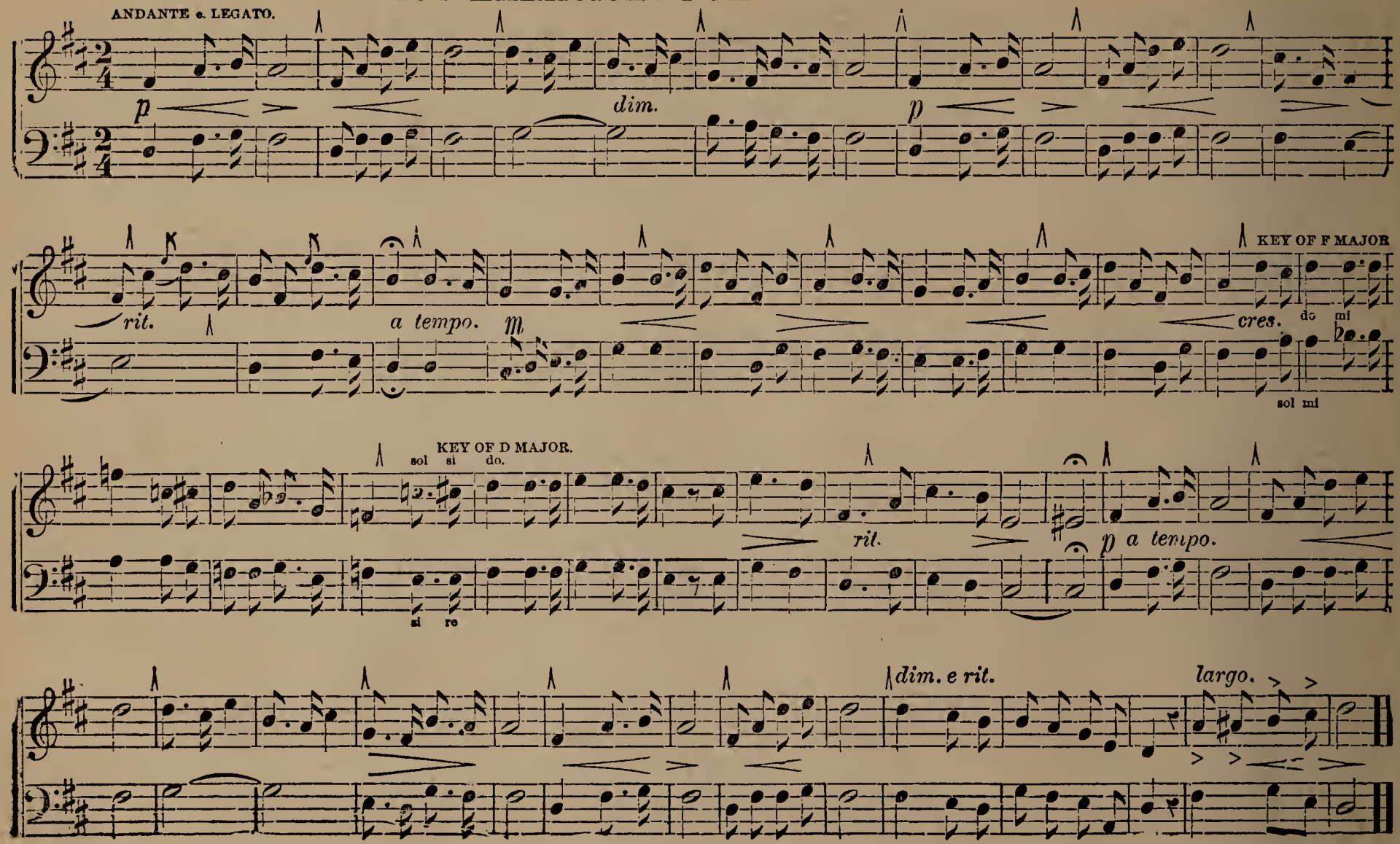
Modulation, or Change of Key, by the use of **Flat Seven**, around the circle.

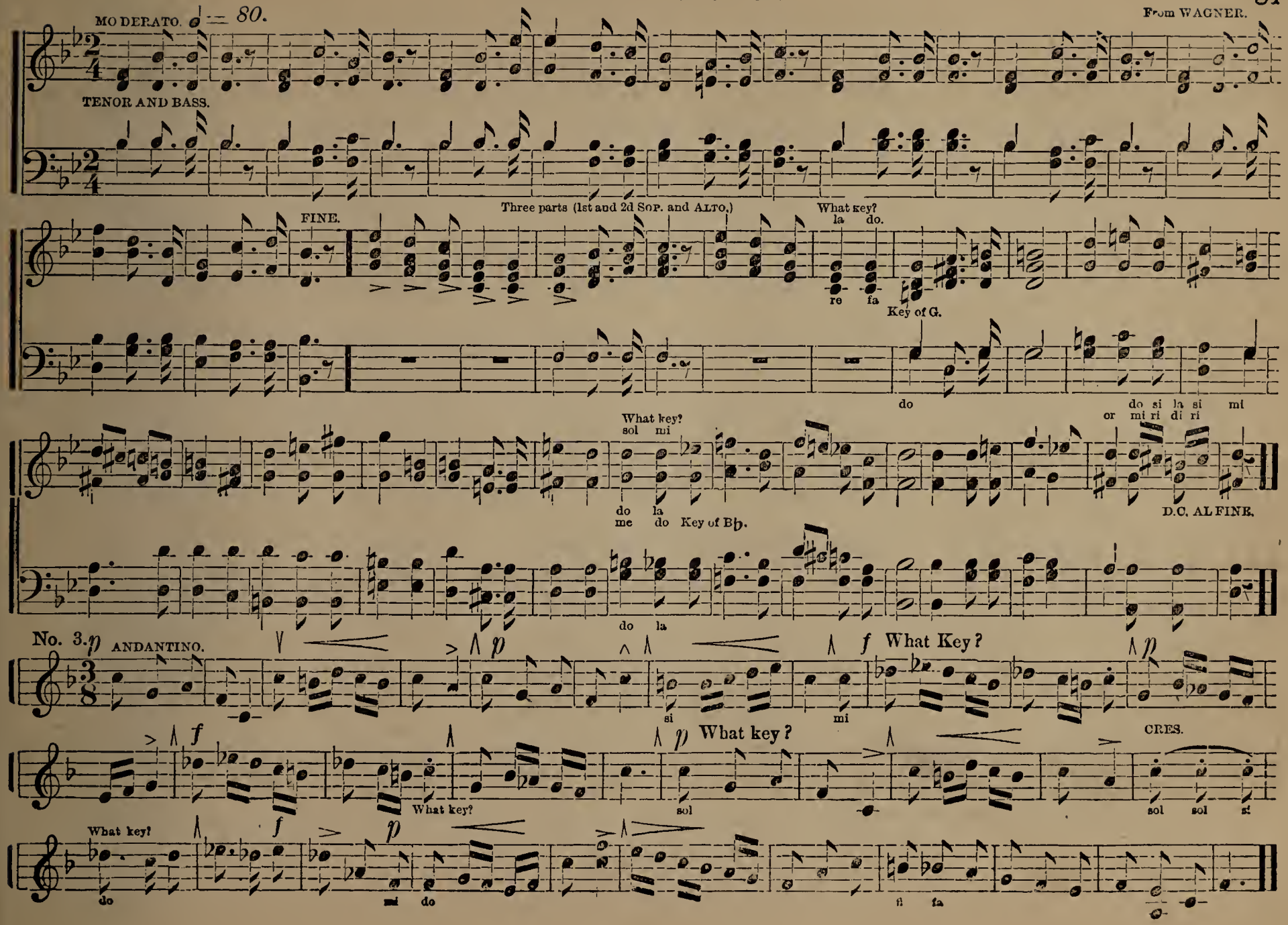
No. 245.



No. 3.

TEST EXERCISES FOR SIGHT-READING.




MODERATO. ♩ = 80.
From WAGNER.
TENOR AND BASS.
Three parts (1st and 2d SOP. and ALTO.)
FINE.
What key?
la do.
re fa
Key of G.
do
do si la si mi
or mi ri di ri
What key?
sol mi
do la
me do Key of B♭.
D.C. AL FINE.
do la
No. 3. p ANDANTINO.
f What Key?
p
si
mi
f
p What key?
CRES.
What key?
sol
sol sol si
What key?
f
p
do
mi do
fi fa

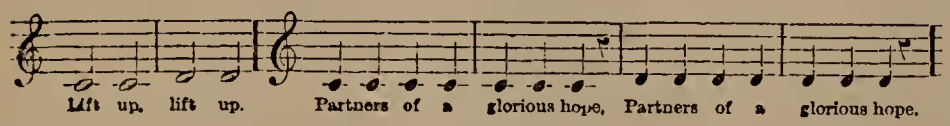
IMPORTANT SUGGESTIONS AND PRACTICE.

Great care should be taken in connection with the forcible delivery of the consonents, that the final letter of one word does not trespass upon the next, as "let-tus" for "let us" "voiecs-sup for voices up;" "glorious-soap" for "glorious hope," &c. Neither should the words be detached. We should not presume to correct one error, or fault, by introducing, or substituting, another. As a preparatory step to singing words in a legato, or connected, manner, with purity, clearness, and elegance of speech, recite with the natural (or speaking) voice the following short sentences. It is presumed by the writer to be superfluous to elucidate further upon the importance of good elocution either in speech or song.

CORRECT READING.

Lift up,	His courts,	His courts to-day,
Light of,	Week of,	Comes to me,
Brought us,	Tumultuous air	Partners of a glorious hope,
Yes, happy,	Let us know,	Hearts and voices up,
Voices up,	And archangels,	Has brought us on our way,
Glorious hope	Brought us on,	Consecrated cross I'd bear,
		Let us know the Lord,
		Comes to me o'er and o'er.

After reciting the above, (with bad, followed by good, elocution) sing each sentence to the scale with special reference to purity of pronunciation, like the following illustration.



Never say *cher-ur-ly* for cheerily. Never say *lis-ten* for listen (silent *t*).
Never say *o-sh'n* for ocean. Never say *of-ten* for often (silent *t*).
Never say *com-mo-sh'n* for commotion. Never say *hap-per-niss* for happiness.
Never say *a-gane* for again. Never say *nt-eat* for night.
Never say *good-niss* for goodness. Never say *Jee-ru-sa-lum* for Jerusalem.
Never say *thro' the ry-ee* for thro' the rye.

Never permit the so-called "vanishing sound" of a vowel to be heard in singing. It is a very common error, and requires careful watching. Always give the short sound of *i*, as in "pin" in *happiness, supplication, direct*, &c.

1. An erect position, standing, is the most favorable for singing.
2. Make no audible sound, or noise, in taking breath.

Never breathe between the syllables of a word; an adverb and the word it qualifies; an adjective and the following substansive, after an unaccented word, or at any place where the sense involved in the text will suffer thereby.

To illustrate how the sense may be materially changed by the punctuation, taking breath, or phrasing, we will take the following;

Read first, observing the grammatical pauses, or marks of punctuation, then by making the pause at the breathing mark ∧.

"The Lord will come, ∧ and he will not,
Keep silence, ∧ but speak out."

Again, a good parson in Boston, many years ago, (as was a very common custom,) read the following notice, without first perusing it:

"A man having gone to sea, his wife ∧ requests the prayers of the congregation."

Another: Lord Wellington appeared, on his head ∧ a silk hat, on his hands ∧ a pair of gloves, on his feet," &c.

The should be pronounced like the same syllable in never-*the*-less, or like *u* in "but" before words beginning with a consonant element; and the vowel should have the long sound, like *e* in "me" before words beginning with a vowel sound. *A* (the indefinite article) should always have the same (obscure) sound as the vowel sound in "the" before words beginning with a consonant, like *u* in "but" "cup," &c.

Wind should always have the short sound of *i* when it means *air in motion*, unless it is to rhyme with a word having the long sound of the vowel.

Scripture words should not be recognized by any peculiarity of pronunciation, any more than a clergyman by the "cut of his coat." For instance, in "hallowed," "moved," &c., the "ed" should not be a separate syllable. It is neither euphonious, musical, or consistent.

SPECIAL PRACTICE OF CONSONANT ELEMENTS.

For the training of the lips and tongue, practice the consonent elements with great vigor, and repeatedly.

LABIAL—*Element*—[with lips]	*Pronounce.*			
P	Pē,	Pā,	Pō,	Pä.

SEMI-LABIAL—*Element*—[with lower lip and upper teeth.]				
F	Fē,	Fā,	Fō,	Fä.

LINGUALS—*Element*—[with tongue.]				
T	Tē,	Tā,	Tō,	Tä.
L	Lē,	Lā,	Lō,	Lä.
R [hard]	Rē,	Rā,	Rō,	Rä.
K	Kē,	Kā,	Kō,	Kä.

Give the element to the following Laryngeals (strictly in the Larynx) with the throat shut, as in the act of swallowing. Permit no air to pass into the mouth before terminating the sound. Each one three times, after which pronounce the letter, (give its grammatical name,) dwelling as long as possible upon the laryngeal effort.

B, D, G, V.

Element.	*Pronounce.*			
M	Mē,	Mā,	Mo,	Mä.
N	Nē,	Nā,	Nō,	Nä.

The initial and final consonant should be very distinct.

Elements.			
P—T	Pit,	Pat,	Pot.
F—T	Fit,	Fat,	Fought.
S—T	Sit,	Sat,	Sot.

LINGUALS.

(a)	(b)	(c)	(d)
T. L, K, R.	T, K, L, R.	T, R, L, K.	L, T, K, R.
T, L, R, K.	T, K, R, L.	T, R. K, L.	L, T, R, K.

(e)	(f)	(g)	(h)
K. T, L, R.	K, L, T, R.	R, T, L, K.	R, K, T, L.
K. T, R, L.	K, L, R. T.	R. T, K, L.	R. K, L. T.

LABIALS AND LARYNGEALS B AND G.

(a)	(b)	(c)	(d)
P, F, B, G.	P, G, B, F.	F, P, B, G.	F. G, B, P.
P, B, G, F.	P, B, F, G.	F, G, B, P.	F. B, P, G.

(e)	(f)	(g)	(h)
B, P, F, G.	B, F, G, P.	G, F, B, P.	G, B. F. P
B, F, G, P.	B, G, F, P.	G, P, B, F.	G, F, P, B.

LARYNGEALS.

(a)	(b)	(c)	(d)
B, G, D, V.	G, D, V, B.	D, V, B, G.	V, B, G, D.

Spell the following words by element, (phonetically). Pronounce the word with great clearness and distinctness. The teacher should give the example, and the pupils follow promptly, in concert or individually.

ILLUSTRATION: B—l—a—m— Blame, &c.

(Roll the *r* before the vowel.)

Blame.	Din.	Fawn.	Sat.	Rack.	Bread.
Bleed.	Dip.	Gleam.	Sit.	Read.	Brisk.
Black.	Disk.	Glen.	Sink.	Rest.	Crash
Block.	Dive.	Glide.	Sought.	Rise.	Crush.
Blat.	Desk.	Glove.	Slick.	Risk.	Drink.
Blest.	Delve.	Gap.	Slack.	Ream.	Dregs.
Blunt.	Dove.	Get.	Scamp.	Roam.	Freak.
Blithe.	Dust.	Got.	Stack.	Romp.	Frog.
Claim.	Flame.	Play.	Tame.	Rhyme.	Grasp.
Clean.	Fleet.	Plea.	Team.	Wrong.	Prank.
Clip.	Flood.	Plan.	Teaze.	Rough.	Sprout.
Cloud.	Flock.	Place.	Touch.	Rock.	Track.
Clutch.	Fat.	Plot.	Tight.	Roars.	Trip
Dart.	Feet.	Plow.	Tank.	Round.	Braved.
Dark.	Foot.	Plank.	Tough.	Ran.	Craved.
Dim.	Fan.	Please.	Task.	Rip.	Raved.

After having spelled the above, sing each column to the Scale, ascending and descending, a word to each tone, sustaining well the (radical) vowel sound, also giving special force to the initial and final consonant

For special practice in *rolling* the *r*, when it comes before the vowel, recite the following sentence, first, slowly, after which increase the time; then sing the same to each tone of the scale in the Key of C Major, after which to the following tune, "*Yankee Doodle.*"

THE RAGGED RASCAL RAN RIGHT ROUND THE BROKEN CRAGGY ROCK—RIP.

GYMNASTICS FOR LIPS AND TONGUE.

Moderately at first, then increase the time.

1. Old Pe-ter Piper pick'd a peck, a peck of pickled pep - pers; Yes, Pe-ter Piper pick'd a peck, a peck of pickled pep-pers.

2. Pit pat, pit pat, rip rap, rip rap, pit pat, pit pat, rip rap, Yes, pit pat, pit pat, rip rap, rip rap, pit pat, pit pat, rip rap!

3. The ragged ras-cal ran right round the broken, craggy rock, rip! The ragged ras-cal ran right round the bro-ken, crag-gy rock, rip!

If Pe-ter Pi-per sure-ly pick'd a peck of pickled pep-pers, Where is the peck of pickled peppers, Pe-ter Pi-per pick'd. p!

P - i - t pit, p - a - t pat, pit pat, fit fat, sit sat; Yes: r - i - p rip, r - a - p rap, pit pat, fit fat, sit sat.

R - a - g - rag - g - e - d - ged, ran the ras-cal round, rip! R - a - s - ras - c - a - l - cal, round the craggy rock, rip!

Successful vocal efforts depend very largely upon the condition of the body: vitality, strength, and application of power.

Conscientious, careful, daily practice of the Physical and Breathing exercises is therefore earnestly recommended.

PRACTICAL PHYSICAL EXERCISES.

The following exercises include those which the writer regards of the greatest value for the rapid development of the voice for singing or speaking. It will be observed that the exercises are progressive, bringing into *positive* action the different muscles and organs which are required in respiration. and every vocal effort, beginning with that principal agent, or *motive power*, the diaphragm.

FIRST.—*Position:*—Standing upon both feet; body erect. Place the hands upon the chest, or body, just below the sternum, (or pit of the stomach) and press in with the fingers; followed by a vigorious expansion, in the same region by an act of volition. First, without regard to breathing, and second, accompanied by the breath. Be sure to exhale the air with the depression, and inhale with the expansion, as this is the only *normal action during respiration*. This exercise will so develope the muscles, including the diaphragm, that they will perform their functions with activity, vigor and great strength. Practice daily.

SECOND.—*Mobility of Chest:*—By placing one hand upon the upper part of the chest, and the other over the diaphragm; raise and depress the chest with vigor, assisting the movement with the hands.

THIRD.—*Mobility of Chest:*—Thumbs under the arms; fingers in front; press the chest in, and throw the shoulders forward. Reverse, by throwing the chest upward and shoulders backward.

FOURTH.—*Mobility of Neck:* —1st, forward and back; 2nd, right and left; 3rd. right. front. left, and return. Each movement six times in succession, with decision and moderation.

FIFTH.—*Vigorous Exercise of the Neck:*—1st, with the head thrown forward. and muscles at great tension, pull the head upward and backward slowly; 2nd, ditto from right to left; 3d, the same from left to right. Practice fourth and fifth. with arms folded.

SIXTH.—Hands upon hips, bend the body right and left. standing firmly upon both feet. Same position, body forward and backward, bending only at the waist.

SEVENTH.—Hands around the waist. with fingers in front, contract and expand vigorously; 1st, without regard to breath. after which, accompanying the movements with respiration, as in number 1, breathing deeply. The above are considered of great value, and should be practiced daily; but a variety of light gymnastics for the arms, shoulders, and body, may be profitably practiced in private, or in classes, in addition to the above.

BREATHING.

With diaphragmatic abdominal action.

FIRST.—With one hand placed over the diaphragm, to assist the movement of the chest, or *positive* action of the muscle, (as before suggested) inhale and exhale quickly. 2nd, inhale slowly and exhale quickly. 3d. inhale quickly, and exhale slowly. 4th, inhale slowly, and exhale slowly. It will assist at first in graduating the breath, or quantity of air, by allowing it to pass through a very small orifice between the lips. The object being to acquire perfect control of the breath. it should be borne in mind that it can only be accomplished to that degree which the respiratory organs or muscles are controlled. The contraction and upward movement of the diaphragm during exhalation, or the prolongation of a tone, must be very slow and steady. Never elevate the upper part of the thorax or chest during inspiration.

SECOND.—With the left hand upon the hips, and lungs well inflated, lean to the left, and pat the chest over the right lobe of the lungs, gently at first, with the right hand. 2nd, the same with opposite side. 3d, pat the upper part of the chest, when well inflated and elevated. 4th. pat the lower part, over the diaphragm, when well inflated. Never pat the chest, unless the lungs are well filled with air. Inasmuch as the terms, "Chest," "Falsetto." &c., which are frequently made use of to designate the different Registers, or qualites, of the voice. are not sufficiently explicit to be comprehended by the tyro, they will not be introduced into this work. The teacher, who is qualified, will make use of fitting terms.

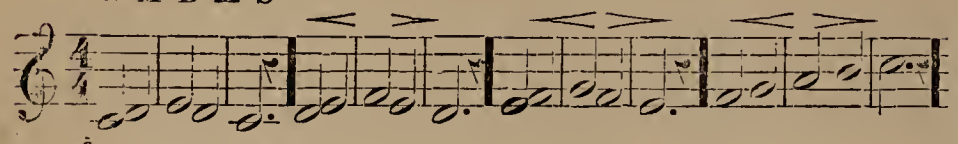
The expressions, *Sombre* (S), or subdued, *Medium* (M), and *Brilliant* (B), may, however. be understood by all. These three qualities may be practiced through the entire compass of the voice; and the degrees of *coloring*. or shading—including these extremes—are many.

The first object should be *purity;* second, *volume*. First, *Sombre;* second. *brilliant*. &c.

No. 1.

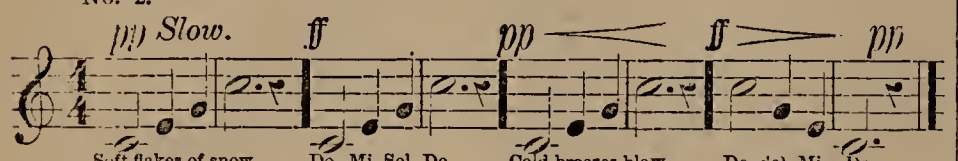
Vocal Exercises for Quality of Tone, &c.

S M B M S



ē .....
ā .....&c.
o .....
ä .....

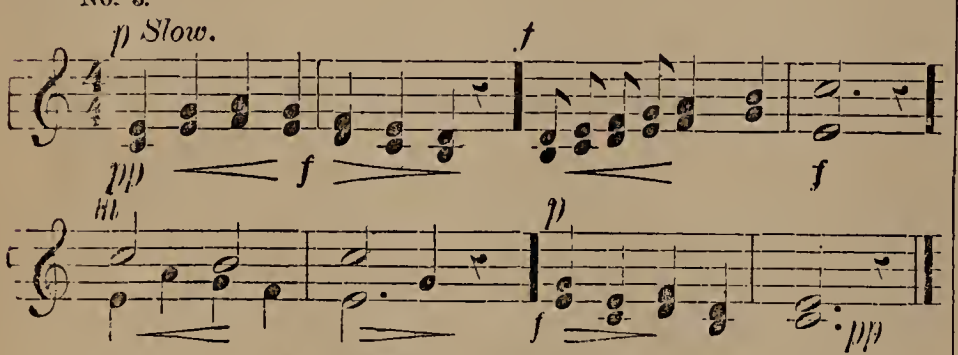
No. 2.



Soft flakes of snow. Do, Mi, Sol, Do. Cold breezes blow. Do, Sol, Mi. Do.

In the following, sing first as indicated by the letters above, which mark the *degrees of force*, then as suggested below by the diverging and converging lines.

No. 3.



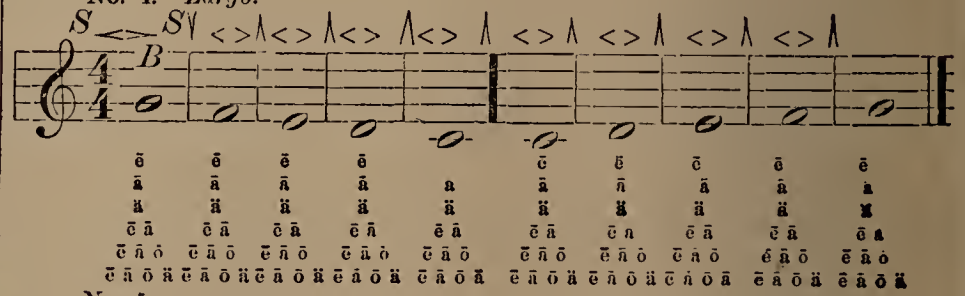
Purity of voice is of primary consideration, and then volume. Avoid all roughness, or harshness (like the "stroke of the glottis") in commencing. The throat should be open, free, and the pharynx generously enlarged. The breath should be directed towards the upper front teeth. The teacher should give the example, especially in reciting, and in singing, if possible. A short exercise at first, eg: ē ā o ō ä, as in *meet, may, move, no, far.*

The diacritical marks indicate the sound to be given to the vowel. After one line from left to right, in the following classification, can be rendered without hesitation, take two lines as one continued exercise. Continue thus to add line after line until the entire number can be recited, intoned, or sung, tastefully. The teacher should suggest at what point breath is to be taken, which must depend upon the slowness or fastness of the performance. Recite, or intone, very *legato*. Adjust the organs quickly and with a marked decision. Use the lips with great freedom. Open the mouth properly for each vowel. Keep the end of the tongue down against the lower gums of the front teeth.

(a)	(b)	(c)	(d)	(e)
ē ā o ō ä	ā ō o ä ō	o ē ā ä ō	ō ē ā o ä	ä e ä o ō
ē ā o ä ō	ā ē o ō ä	o ē ä ō ä	ō ē ä ä o	ä ē ä ō o
ē ā ä ō o	ā ē ä ō o	o ē ä ä ō	ō ē o ä ä	ä e o ä ō
ē ā ä o ō	ā ē ä o ō	o ē ä ō ä	ō ē ä ä o	ä ē o ō ä
ē ā ō ä o	ā ē ō o ä	o ē ō ä ä	ō ē ä ä o	ä ē o ä o
ē ā ō o ä	ā ē ō ä o	o ē ō ä ä	ō ē ä o ä	ä ē ō ō ä

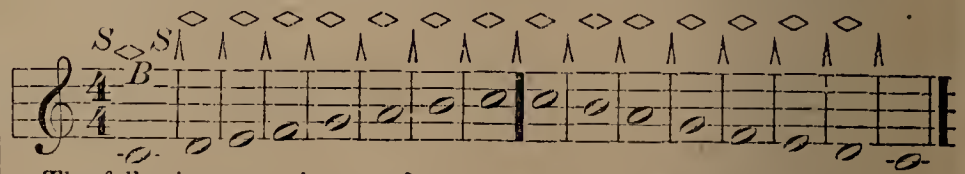
In singing, recognize only the *radical* sound of the vowel, and avoid the "vanishing sound," so called. To *place* the voice hum with *M*, Also, prefix each vowel with *m*, as *me, ma, mo,* mä, during the first stages of practice.

No. 4. *Largo.*



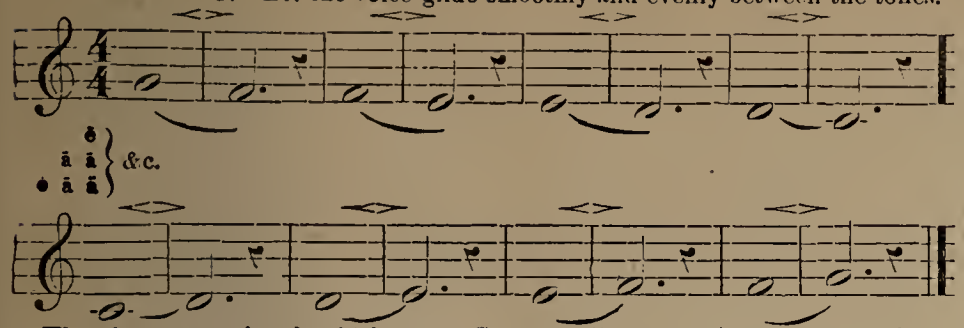
ē ē ē ē ē ē ē ē ē
ā ā ā ā a ā ā ā ā a
ä ä ä ä ä ä ä ä ä ä
ē ā ē ā ē ā ē ā ē ā ē ā ē ā ē ā ē a
ē ā ō ē ā ō ē ā ō ē ā ō ē ā ō ē ā ō ē ā ō ē ā ō ē ā ō
ē ā ō ä ē ā ō ä ē ā ō ä ē ā ō ä ē ā ō ä ē ā ō ä ē ā ō ä ē ā ō ä ē ā ō ä ē ā ō ä

No. 5.



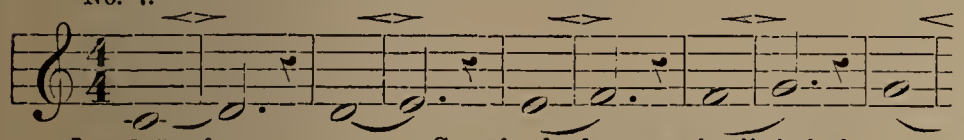
The following exercises are for the purpose of blending the voice; that evenness may be acquired in passing to a higher or lower tone, over any interval. Practice to the syllables and vowels

PORTAMENTO. Let the voice glide smoothly and evenly between the tones.

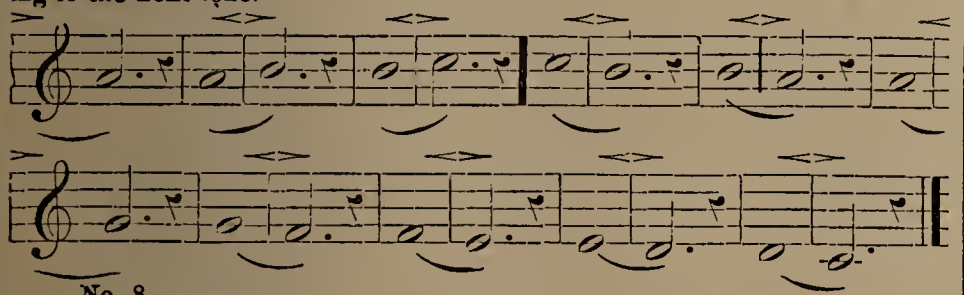


The above exercise should be sung Sombre (Sotto voce) first; after which observe the swell. Avoid any harshness, or abrupt change in the quality when passing from the Sombre to the Brilliant.

No. 7.



ē ā ō ä..&c. Sustain the last vowel a little before moving to the next tone.



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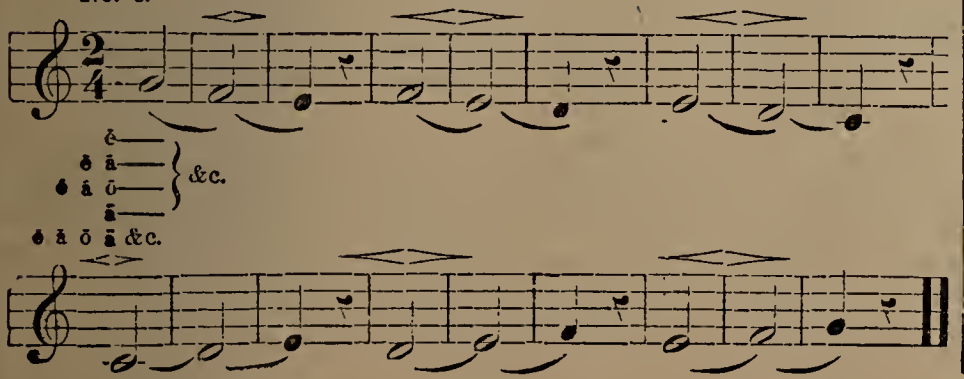
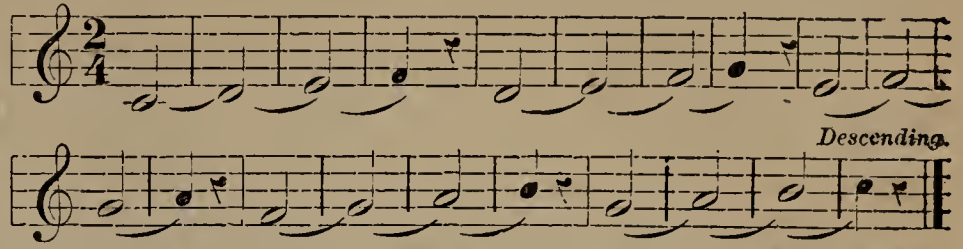


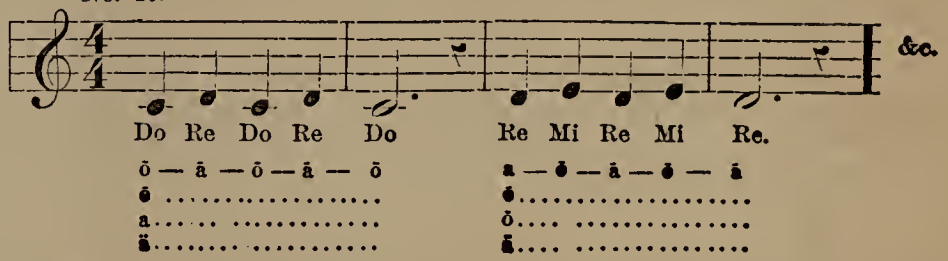
The Portamento, or gliding of the voice between tones differing in pitch should be used sparingly. No drawling effect should be tolerated.

No. 9.



Let there be no suspension of breath, or disconnection between the vowel sounds.

No. 10.



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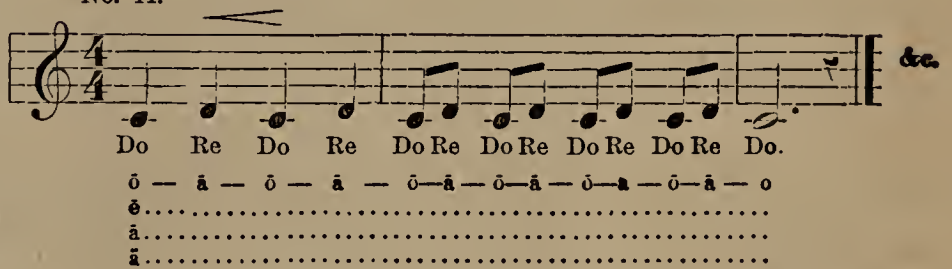
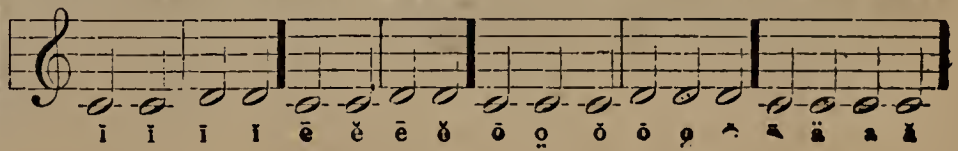


ADDITIONAL VOWELS. Sing to the Scale ascending and descending.

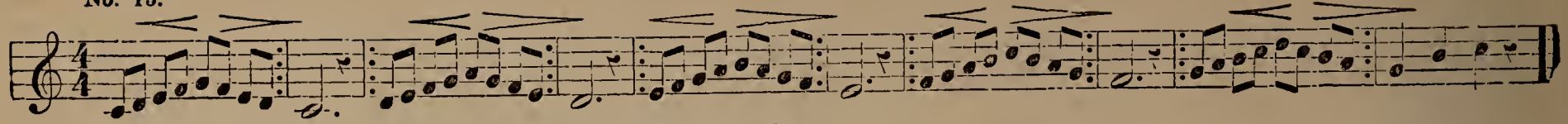
No. 12.

Legato. (a) (b) (c) (d)

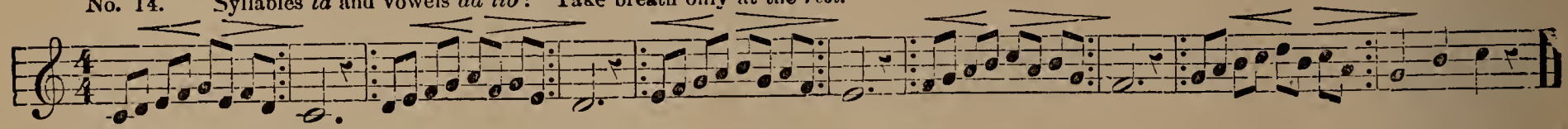
Long and short as in *pine, pin.* As in *meet* and *met.* As in *no, move,* and *not.* As in *fate, far, fall, hat.*



No. 13.



No. 14. Syllables *la* and vowels *ad lib*: Take breath only at the *rest*.



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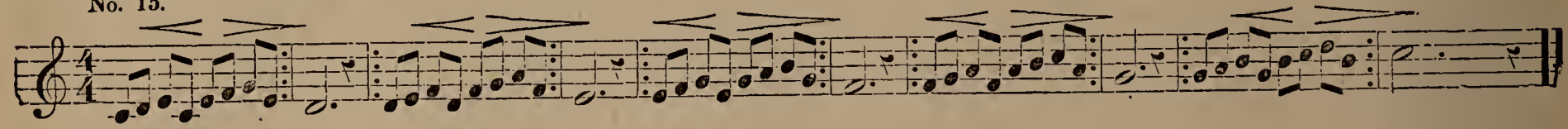

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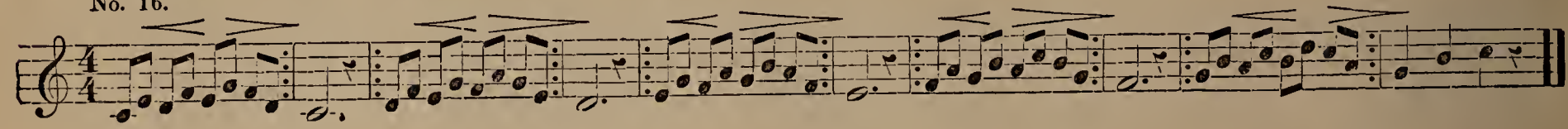

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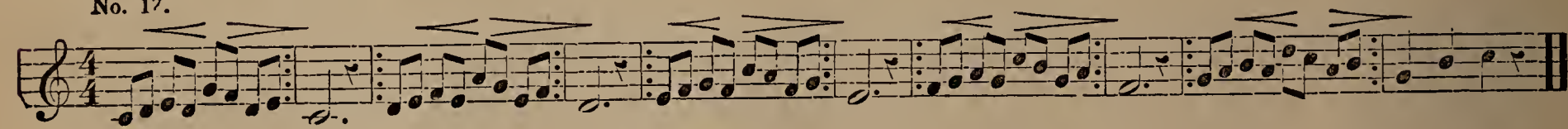

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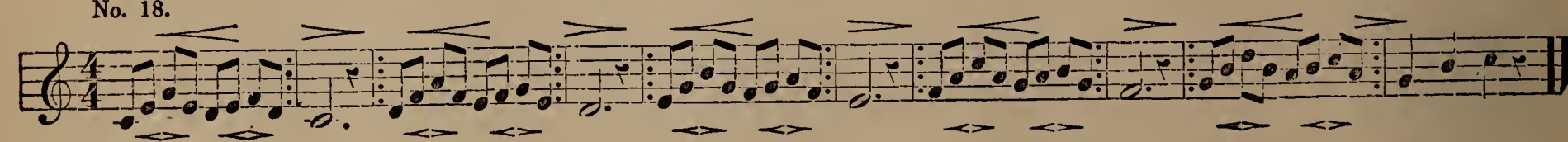

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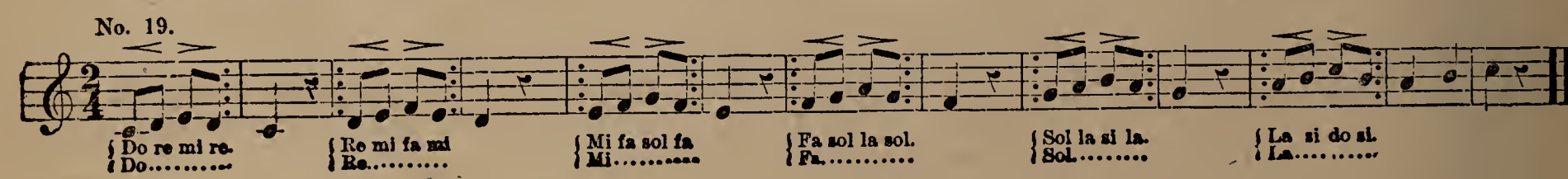


No. 20.

Do ..... si la sol fa mi re do. Re ..... do si la sol fa mi re.

Do re mi fa sol la si do ..... Re mi fa sol la si do re .....

Mi ..... re do si la mi fa mi. Fa ..... mi re do si la sol fa sol do.

Mi fa sol la si do re mi ..... Fa sol la si do re mi fa .....

No. 21.

Do ..... sol mi do re ..... si sol fa mi ..... do sol mi do ..... sol mi sol.

Mi ..... sol do mi re ..... sol si re do ..... mi sol do do .....

No. 22. No. 23. No. 24.

CRES.

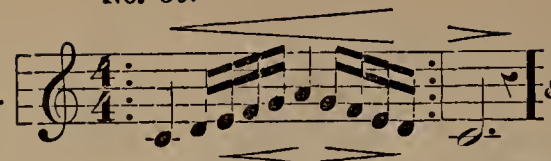
No. 25. No. 26. Upper tone prominent. No. 27 No. 28.

&c. &c. &c.

The above exercise may be carried through one octave

No. 29

No. 30.



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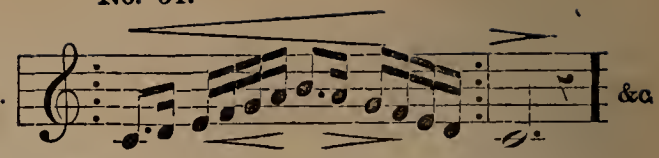
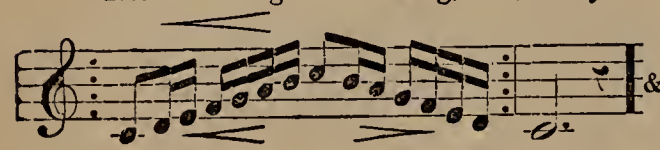


Sing the above in all of the Major Keys not requiring a higher pitch than E2 or F

No. 32. Sing the following, also, in B♭



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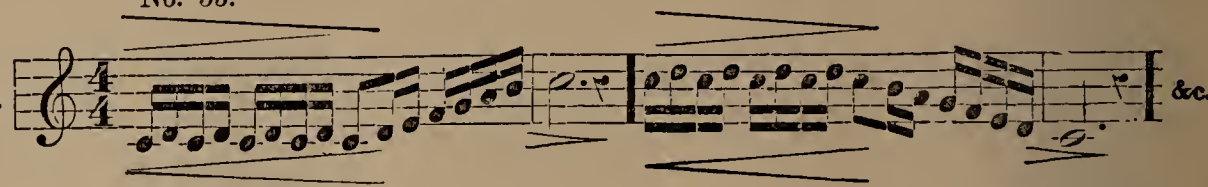


STUDY No. 1.

From CONCONE.

Apply syllables and *la*, as well as the words, Observe the phrasing, vowel sounds: i like ē; e like ā; o like ō; a like ä.

m *p*

A - ve Ma - ri - a, Do - lo - ro - sa, La - cri - - mo - - sa,

mf *pp* *f* *m* *p*

A - ve Ma - ri - a, Do - lo - - ro - sa, La - cri - mo - sa, la - cri - mo - - sa.

MUSICAL TERMS. PRONUNCIATION AND DEFINITION.

A (ä) By, in, for, to, &c.
ACCELERANDO. (ät-chĕl-ā-răn-dō.) Gradually faster.
ADAGIO (ä-dä-jē-ō.) Slow.
ADAGIO MA NON TROPPO, (ä-dä-jē-ō, mä-nōn-trōppō.) Very slow, but not [too much so.
AD LIBITUM. At pleasure.
ALLEGRO, (äl-lā-gro.) Fast. Lively.
ALLEGRO ASSAI, (äl-lā-grō äs-sä ē.) Very quick.
ALLEGRO CON BRIO, (äl-lā-grō cōn brē-ō.) Quick, with brilliancy.
ALLEGRO CON FUOCO, (äl-lā-grō cōn-fo -ō-kō.) Quick, with much animation.
ALLEGRO CON SPIRITO, (äl-lā-grō con-spē-rē-tō.) Quick with much spirt.
ALLEGRO NON TROPPO. (äl-lā-grō nōn trōp-pō.) Fast, not too fast.
ALLEGRETTO, (äl-lĕ-grāt-tō,) Fast, not as fast as *Allegro.*
ANDANTE, (än-dän-tĕ.) Rather slow.
ANDANTINO, (än-dän-tē-nō.) Slower than *Andante.*
APPOGIATURA. (äp-pōd-gi-ä-torä.) Grace note; elbellishment &c.
A TEMPO, (ē tēmpō.) In time.
A TEMPO PRIMO, (ä tēm-pō prē-mō.) In the time of the first.
BIS, (bēs.) Twice.
CALANDO. (kä-län-dō.) Gradually slower and softer.
CON, (cōn.) With. CON SPIRITO, (cōn spē-rē-tō.) With Spirit.
GRAVE, (grä-vĕ.) Slow and solemn.
LARGO, (lär-gō.) Slow.
LARGHETTO, (lär-gāt-tō.) Not as slow as *Largo.*
LENTO. (lān-tō.) Slow.
MODERATO, (mōd-ĕ-rä-tō.) Moderately.
PRESTO, (prās tō.) Quickly, rapidly.
PRESTISSIMO, (prās-tēs-sē-mō.) Very quickly.
RALLENTANDO, (räl-lān-tān-dō.) Gradually slower and softer.
RITARD. Gradually slower.
SOTTO VOCE, (sōt-tō vō-chĕ.) Subdued voice, undertone.

SUBITO. (so-bē-tō.) Suddenly, quickly.
SCHERZO, (skĕrt-zō.) Playfully, sportively.
TUTTI, (tot-tē.) All together. VIVACE, (vē-vā-chĕ.) Lively, briskly.
SOLO. One voice or instrument. DUET. Two voices or instruments.
TRIO, (trē-ō.) Three voices, &c., or Three Part Song.
QUARTET. Four voices, &c., or Four Part Song
QUINTET. Five voices, &c., or Five Part Song.
SEXTET. Six voices, &c., or Six Part Song.

DEGREES OF FORCE.

Pianissimo, (Pē-än-ēs-sē-mō),.. or pp, meaning Very soft.
Piano, (Pē-ä-nō), or p, meaning Soft.
Mezzo, (Māt-zō), or m, meaning Medium.
Forte. (Fōr-tĕ), f, meaning Loud.
Fortissimo, (Fōr-tēs-sē-mō), or ff, meaning Very Loud.

OTHER, OR INTERMEDIATE DEGREES ARE:

Mezzo piano, (Māt-zō pē-ä-nō), or mp, meaning Middling soft. (Half.)
Mezzo forte, (Māt-zō) fōr-tĕ), or mf, meaning Middling loud.
Mezzo voce, (Māt-zō vō-chĕ), or mv, meaning Medium voice.
Sotto voce, (Sōt-tō vō-chĕ), or sv, meaning (below) Subdued voice.

TIME OR MOVEMENT FIGURES.

♩ = 60 (Means 60 Half notes in one minute.)
♩ = 96 Quarter notes in one minute.)

A Table showing the length of string which is equivalent to the Metronome movement, or time figures. Attach a small weight to one end of the string and swing it like the pendulum of a clock. The oscillations past the perpendicular will accurately indicate the *time* in which the music is to be performed. A tape measure which has a metal coil-box, and which can be drawn out any desired length, is the most convenient.

Metronome Figures.	Corresponding Inches of String.	Metronome Figures.	Corresponding Inches of String.	Metronome Figures.	Corresponding Inches of String
52.....	 52	84.....	 20	116.....	.... 10¼
56.....	 45	88.....	 18	120.....	.... 9¾
60.....	.... 39½	92.....	.... 16½	126.....	.... 8¾
66.....	.... 32¼	96.....	... 15¼	132	 8
69.....	.... 29½	100.....	 14	138.....	.... 7¼
72.....	.... 27½	104.....	 13	144.....	.... 6¾
76.....	 24	108.....	 12	152.....	 6
80.....	 22	112.....	.... 11¼	160.....	.... 5½

No. 233.

SUNSET IN THE FLOW'RY DALE.

ANDANTE.

pp p pp f

1. Sun-set on the sil-ver bay;
2. Steeped in dew each flow'ret weeps;

Dark-er shadows, dark-er shadows, Darker shadows
'Tis the peaceful hour of rest, all La-bor's past and

p

1. Sun-set in the flow-'ry dale, Sun-set on the sil-ver bay;
2 Sun-set in the gold-en west, Steeped in dew each flow'ret weeps;

Dark-er shadows, dark-er shadows, Dark-er shadows
'Tis the peaceful hour of rest, all La-bor's past and

p pp f

1. Sun-set on the sil-ver bay; Evening spreads her mist-y veil, Darker shadows, darker shadows, Darker shadows
2. Steeped in dew each flow'ret weeps; 'Tis the peaceful hour of rest, 'Tis the peaceful hour of rest, all Labor's past and

m

mp f m SLOW. pp

round us play, Slowly, slowly o'er the distant scene, Falls the glorious setting sun; Who can tell what he hath seen, Since the busy day began, Who can tell? who can tell?
sorrow sleeps, Calm and blessed, blessed are the hours, When the busy day is done, Peaceful as the sunset close, Rest each soul in calm repose, Sweet repose, sweet repose.

round us play, Falls the glorious setting sun; Who can tell what he hath seen Since the busy day be-gan, who can tell?
sor-row sleeps, When the busy day is done; Peaceful as the sun-set close, Rest each soul in calm repose, sweet repose

m

round us play Falls the glorious setting sun; Who can tell what he hath seen, Since the busy day be-gan, Who can tell? who can tell?
sor-row sleeps, When the busy day is done; Peaceful as the sun-set close, Rest each soul in calm repose, Sweet repose, sweet repose.

A HUNDRED YEARS TO COME.

MODERATO CON ESPRESS. H. S. PERKINS. By per.

1. O where will be the birds that sing, A hun - dred years to come? The flow'rs that now in beau - ty spring, A hun - dred years to
2. Who'll press for gold, the crowd-ed street, A hun - dred years to come? Who'll tread yon church with will - ing feet, A hun - dred years to
3. We all with-in our graves shall sleep, A hun - dred years to come? No liv - ing soul for us shall weep, A hun - dred years to

come? The ro - sy lip, the loft - y brow, The heart that beats so gaily now; O where will be love's beaming eye; Joy's pleasant smile and sorrow's sigh; A
come? Pale, trembling age, and fiery youth, And childhood, with its heart of truth; The rich, the poor, on land, and sea; Where will the mighty mil - lions be; A
come? But oth - er men our lands will till, And others, then, our streets will fill, While other birds will sing as gay, And bright the sunshine as to - day; A

DIM.

hun - dred years to come, A hun - dred years to come? Where, O where, A hun - dred years to come?

SUMMER'S GONE.

H. S. P.

PIANO E LEGATO. Hum the piece through very softly before singing the last stanza. RIT AD LIB.

1. Summer's gone, Summer's gone, Fast the sea - son hast - ens on; While we lin - ger, how they fly, Si - lent-ly, Si - lent - ly.
2. Fall-ing leaves, fall-ing leaves, Tell how sad - ly na - ture grieves, While the au - tumn breez-es blow, Soft and low, Soft and low.
3. Summer's gone, Summer's gone, Wea - ry win - ter hast - ens on; So shall life, like sum-mer's day, Pass a - way, Pass a - way.

Rev. S. F. SMITH.

AMERICA.

1. My coun-try, 'tis of thee, Sweet land of lib - er-ty, Of thee I sing; Land where my father's died, Land of the pilgrims' pride, From every mountain side Let freedom ring.
2. My na - tive coun-try! thee, Land of the no - ble, free, Thy name I love; I love thy rocks and rills, Thy woods and temple'd hills, My heart with rapture thrills, Like that a-bove.
3. Let music swell the breeze, And ring from all the trees, Sweet freedom's song! Let mortal tongues awake; Let all that breathe partake; Let rocks their silence break—The sound prolong!
4. Our fath-ers' God! to thee, Author of lib - er- ty, To thee we sing: Long may our land be bright With freedom's holy light; Protect us by thy might, Great God, our King!

THE TEMPERANCE BALL IS ROLLING ON.

H. S. PERKINS.

1. From the mountain to the prairies, From the val-leys to the sea, The Temp'rance ball is roll-ing, Hear the shout of ju - bi -lee. As the news goes rolling onward, Rolling
2. Let the hills and mountains answer With a smile both bright and long, And brooks ring out a laughter, Like the sweetest cho-ral song Let the forests bow responsive, And the

CHORUS.

on-ward round the world, Our hearts are fill'd with gladness, And our banner is unfurl'd. For the Temp'rance ball is rolling, rolling on, rolling on, The Temp'rance ball is rolling, roll ing
birds their notes prolong, For all things must rejoice to see The Temp'rance ball roll on. For the &c.

Repeat Chorus pp ad lib.

on, roll - ing on, And our hearts are filled with glad-ness, Which we ech- o with a song, When we see the Temp'rance ball go roll - ing, roll - ing on.
roll-ing, roll-ing on.

WHERE EARTH AND HEAVEN MEET.

H. S. PERKINS. BY PER

1. 'Tis by the brook and meadows green, Where sun and shad-ows play; Or si - lent snow-fields in - tervene, With trees of leaf-lets gray;

2. 'Tis where the sunbeam's morning light Doth kiss the drops of dew; Or where his rays so warm and bright Paint flow'rs with richest hue;

3. 'Tis where the storms arise and break, Or troubles cross our way; Where gen-tle show'rs come down to make The heart both glad and gay;

Where state - ly hills send down sup-plies To blue lakes at their feet; 'Tis not so far from where we stand, Where earth and heav-en meet.

'Tis by the an - vil or the plow, In frost or summer's heat; Where'er the heart doth meek-ly bow, There earth and heav-en meet.

'Tis by the hearth and pleasant home, Kind tho'ts tho' sad or sweet; A no - ble act,—where'er we roam—There earth and heav-en meet.

SWEETLY CHIMES THE BELL.

1. Sweetly chimes thro' the eve - ning air, Bells so clear, with the sky so fair, Calls the wea - ry from toil and care, The wea-ry from their care.
2. Sweet-ly sound-ing a - long the dell, Hear the tones of the evening bell; Rest from la - bor, its num-bers tell, Its cheering numbers tell.

Cheerful smiles wait the trav'ler home, Glad hearts bound as his foot - steps come. Rest is sweet to the wea-ry soul, Rest to the wea-ry soul.
Louder now o'er the hill and bay, Come the tones of its morn-ing lay: Bounding joy - ous, it seems to say, "All hail the new-born day.

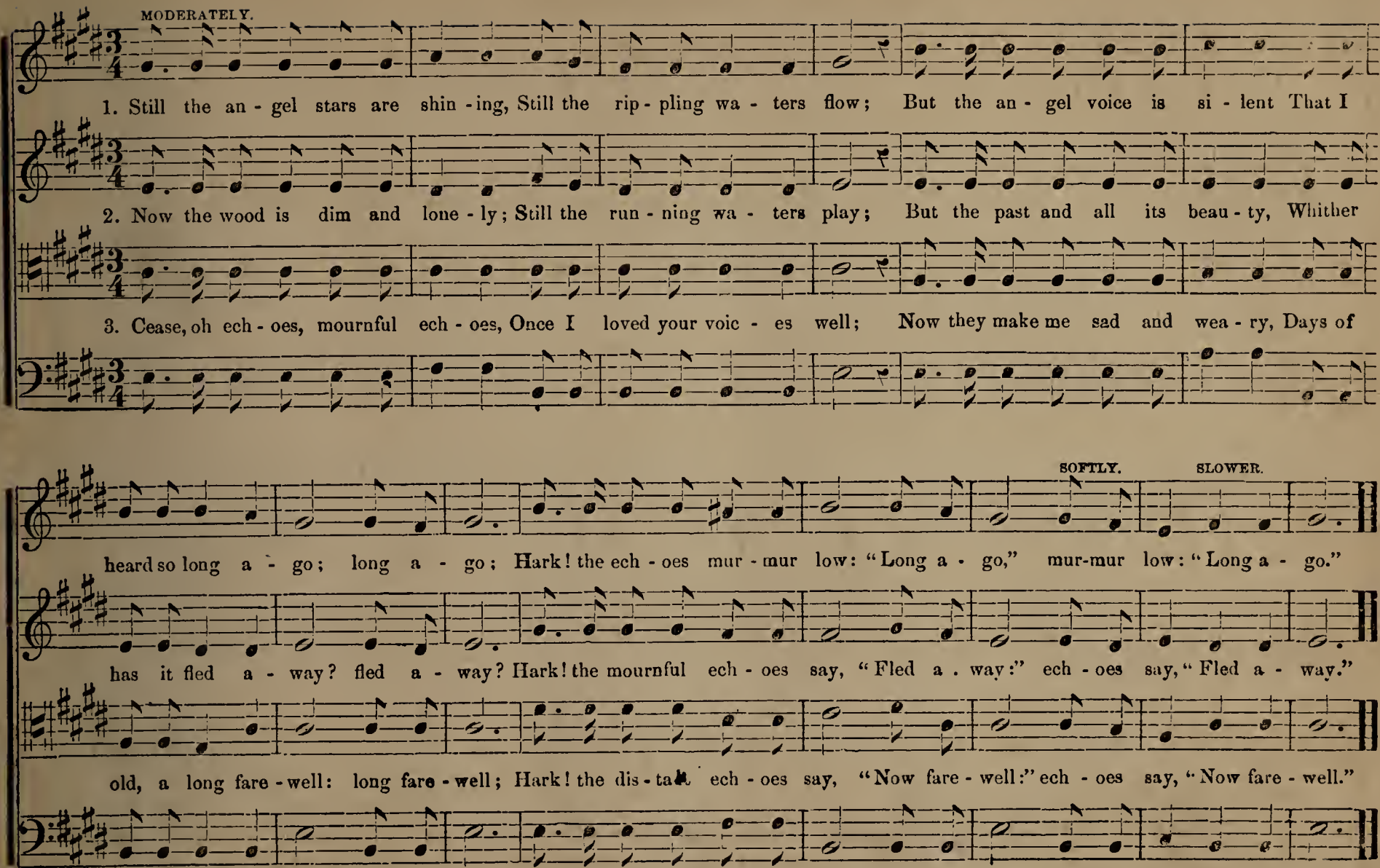
No. 144.
MODERATO.

PRAISE OF MUSIC.

Mu - sic, sweet mu - sic, thy praise we will sing; Pleas-ure and hap - pi - ness to us 'twill bring; Shout, shout a - loud, while we

Explain.

make eve - ry thing Join in the cho - rus, and ech - o voic - es ring. Ring, ring, ring; Ech - o voic - es ring.


MODERATELY.
1. Still the an - gel stars are shin - ing, Still the rip - pling wa - ters flow; But the an - gel voice is si - lent That I
2. Now the wood is dim and lone - ly; Still the run - ning wa - ters play; But the past and all its beau - ty, Whither
3. Cease, oh ech - oes, mournful ech - oes, Once I loved your voic - es well; Now they make me sad and wea - ry, Days of
SOFTLY.
SLOWER.
heard so long a - go; long a - go; Hark! the ech - oes mur - mur low: "Long a - go," mur-mur low: "Long a - go."
has it fled a - way? fled a - way? Hark! the mournful ech - oes say, "Fled a - way:" ech - oes say, "Fled a - way."
old, a long fare - well: long fare - well; Hark! the dis - tant ech - oes say, "Now fare - well:" ech - oes say, "Now fare - well."

SLOWLY AND SOFTLY.

EVENING.

1. Gen - tly eve - ning bend - eth Ov - er vale and hill; Calm - ly peace de - scend - eth, And the world is still.

2. Save the brook - let rip - pling, All things si - lence keep; It keeps al - ways sing - ing, Nev - er stops to sleep.

3. Sweet - ly all are sleep - ing, Like the peace - ful breast; Vig - ils watch are keep - ing, Rest, sweet spir - it, rest.

No. 159.

WHAT WAS HIS CREED?

1. He left a load of an - thra - cite, In front of a poor woman's door, When deep the snow, and cold, and white, Wray'd
2. He had great faith in loaves of bread, For peo - ple must eat, young and old; And hope in - spir - ing words he said, To
3. He put his trust in deeds, and worked Each day with his hands, heart and head; And when he gave in char - i - ty, It

street, and square, and mount, and moor, That was his deed, He did it well; "What was his creed?" I can - not tell.
those he shel - ter'd from the cold, For man must feed As well as pray, "What was his creed?" I can - not say.
bless'd his sleep and dai - ly bread, Let us take heed, For life is brief; A - dopt his creed?" And give re - lief.

SLEIGHING SONG.

1. O, swift we go o'er the fleecy snow, When moonbeams sparkle round; When feet keep time to the merry chime, As mer-ri-ly on we bound.

2. With laugh and song, how we glide along, A - cross the flee - cy snow; With friends beside now we snug-ly ride, The beau-ti-ful track be - low.

3. The rag-ing sea has its joys for me, And chase with gun and hound; But naught can charm like the bells and steed, As over the snow we bound.

SOFTLY SLEEP.

From SCHULTZ.

1. Soft - ly sleep, in peaceful pleasure, Now thy wea - ry eyelids close; May some strain of heav'nly measure Lull thy heart to sweet re - pose.

2. Soft - ly sleep, oh, what can sev - er, True af - fec - tions con-stan-cy! Tho' thine eyes should close for-ev - er, Ne'er should sleep my thot's of thee.

3. Soft - ly sleep, and may the mor - row, Wake thee with its fresh'ning light; Wake to life undim'd by sor - row, Peace be with thee, now good-night.

SPARKLING IN THE SUNLIGHT.

pp MODERATELY. m pp f

1. Sparkling in the sun - light, Dancing on the hills; Tap - ping on my win-dow, Sing - ing in the rills;—

2. Come forth to the wood-land, Bright flow'rs are a - wake; In the mel-low shadows, Gath - er moss and brake;

m f pp mf

Comes the pleasant sun - shine, Like a glad sur - prise, While I gaze and won - der On the summer skies.

Thro' the bud - ding for - est, Not a zephyr sighs; Soft the air and balm - y, From the summer skies.

ELEMENTARY INSTRUCTION.

BIRD OF THE GREEN-WOOD.

SLOWLY. 1 2

Bird of the green wood! Oh, why art thou here?
Leaves dance not o'er thee, And flow'rs bloom not near. } All the sweet wa-ters, Far hence are at play; Bird of the green-wood! a - way, a - way.

CUCKOO'S NOTES.

MODERATELY. END.

1. Oh what is so sweet as the Cuck - oo's note, 'Mid Summer's pearly show'rs, As life, like the tide, still rolls a - long, In this joyous world of ours.

2. Tho' flow'rs, bright and fair, have their charms for some, To me there's naught so dear, As list'ning to mu - sic pure and sweet, Like the Cuckoo's notes so clear.

mf DIM. D. C. 1st Stanza.

She comes to us smiling, as sweet flow'rs in May, And sorrows be guil ing, which time would decay. Oh, listen!

It calls to my mind the bright days now gone by, So welcome it, welcome it when it is nigh. Oh, listen! Oh, listen! Oh, listen!

WE COME.

End. *D.S.*

1. We come o'er vale and mountain, To gath-er in their bloom, By sparkling stream and fountain, Where flow'rs breathe fresh perfume. We come, we come, we come, We come, we come, we come.
2. The sun with gold - en splendor A - ris - es from the deep, While earth with smiles of welcome Awakes from balmy sleep. We come, we come, we come, We come, we come, we come.

MODERATELY.

THE MILL AND THE RILL.

1. Tell me what the mill doth say: Clatter, clatter, clatter, clatter, night and day. While we sleep, and while we wake, Clat-ter, clat-ter, clat-ter, clat-ter, it doth make. { Nev - er i - dle, nev - er still; Clatter, clatter, clatter, clatter, goes the mill }
2. Hearken what the rill doth say: Rip-ple, rip-ple, rip-ple, ripple all the day; Like the sky-lark on the wing, Rip-ple, rip - ple, rip - ple, rip-ple, it doth sing. { Clatter, clatter, clatter, clatter, clatter, clatter never still, What a work - er is the mill, } Clatter, clatter, what a worker is the mill.

1st time.

SONG OF THE SEASON.

In Unison. In Harmony. Unison. Harmony.

1. While win -try winds howl thro' the night, And driv - ing rains descend; And eve - ry light the trav'- ler sees Is wel - come as a friend, We'll break the cold - ness of the time With great - er warmth of heart; In blithe de - fi - ance of the blast, A count - er blast we'll start.
2. We'll press a - gain the tried and true, And faults and feuds for - give; We must not have a sin - gle foe, And years so few to live! The in-fluence of the gen - ial time Makes ev - 'ry heart ex - pand; To ev - 'ry crea - ture on the earth We stretch a friend - ly hand.

Unison. Harmony. Unison. Harmony.

THE HUNTER.

1. Thro' field and for - est hie - ing, I chase the wild deer fly - ing, I am a hun-ter bold. I am a hun - ter bold, I sing in joy - ful

2. My hounds so brave and dar - ing, My toil and pleasure shar - ing, Give joy and peace to me. Give joy and peace to me, And when the stars are

WHISTLE. 1st time. 2d time.

measure, I roam the hills with pleasure, I scorn the in-gle - fold, I am a hun - ter bold, I am a hun-ter bold, am a hunter bold.

beaming, Their light around me streaming, I dream of fields of gold, I am a hun - ter bold, I am a hun-ter bold, am a hunter bold.

DRIFTING AWAY.

N. A. BARRETT.

SLOWLY. 1 2 TEMPO AD LIB. DIM.

1. { We are drifting a - way on an unknown sea, To the mist clad shores of e-terni - ty; And our march with the tide, none can ever stay, We shall float no more where we're } floating to-day: Drifting away, drifting each day, Drifting a - way to e - ter-ni - ty.

2. { We may float for a time by some friendly sail, We may answer back to their cheery hail; But the strong breezes blow, and they may not stay, Soon they pass from sight in the } mist cloud so gray, Drifting away, drifting each day, Drifting a - way to e - ter-ni - ty.

ONE BY ONE.

1. One by one the sands are flow-ing, One by one the moments fall; Some are coming, some are go-ing, Do not try to grasp them all; One by

2. One by one bright gifts from heaven, Joys are sent thee here below; Take them read-i-ly when giv-en, Ready too to let them go; Do not

3. Do not lin-ger with re-gret-ting, Or for pass-ing hours despond; Nor, thy dai-ly toil for-get-ting, Look too ea-ger-ly be-yond; Hours are

one thy du-ties wait thee, Let thy whole strength go to each; Let no fu-ture dreams e-late thee, Learn thou first what these can teach.

look at life's long sor-row; See how small each moment's pain; God will help thee for to-mor-row, Eve-ry day be-gin a-gain.

gold-en links, God's to-ken, Reaching heav-en, one by one; Take them lest the chain be bro-ken, Ere thy pil-grim-age be done.

HOME, SWEET HOME.

JOHN HOWARD PAYNE, Born June 9, 1792. Died April 10, 1852.

1. 'Mid pleas - ures and pal - a-ces tho' we may roam, Be it ev - er so humble, there's no place like home; A charm from the skies seems to hallow us
2. An ex - ile from home, splendor dazzles in vain; O give me my low - ly thatch'd cottage a - gain; The birds singing gal - ly that came at my

there; Which seek thro' the world, is ne'er met with elsewhere. Home, home, sweet, sweet home; Be it ev - er so humble, There's no place like home.
call; Give these with sweet peace of mind, dear - er than all. Home, home, sweet, sweet home; Be it ev - er so humble, There's no place like home.

AULD LANG SYNE.

H. S. P.

1. Should school acquaintance be for - got, And nev - er brought to mind? Should classmates parting all for - get The scenes they leave be - hind? The
2. We'll take the hand and pledge a - new, At friendship's ho - ly shrine; And hope ere long to meet a - gain As in days of "auld lang syne." Good

(Pro.) 1. Should auld acquaintance be for - got, And nev - er brought to mind? Should auld acquaintance be for - got, And days of auld lang syne? For
2. We two ha'e run a - bout the braes And pu'd the gow - ans fine; We've wandered mony a wea - ry fit, In days of auld lang syne. For

hours and days we've spent in school, For growth of heart and mind, We'll oft re - call, In look - ing back, As days of "auld lang syne."
bye to teach - ers, schoolmates, all, May love our hearts en - twine; Oh, may we all re - mem - ber long The days of "auld lang syne."

auld lang syne, my dear, we meet, For auld—— lang—— syne; We'll take a cup of kind - ness yet, For days of "auld lang syne."

3. And there's a hand, my trusty friend,
Wilt gi'es a hand o' thine;
We'll tak' a richt gude willie-waught
For days of auld lang syne. Cho.

4. And surely ye'll be your first stoup,
And surely I'll be mine;
We'll tak' a cup o' kindness yet,
For days of auld lang syne. Cho.

THE WIND VOICES.

ANDANTE DOLCE.

H. S. P.

DIM E RIT.

1. Mourn-ful-ly, mourn-ful-ly, o-ver the plain, Sigh the wind voic-es a-gain and a-gain, Fill-ing my heart with deep sor-row and pain, Ech-o-ing, drear-i-ly.*
2. Ten-der-ly, ten-der-ly, tell they of rest, When the cold earth-mound shall lie on my breast, My soul be dwell-ing for aye with the blest, In hea-ven hap-pi-ly.*
3. Si-lent-ly, si-lent-ly, tall trees will wave, Sway'd by the low, soft wind, o-ver my grave; Peace will be with me, 'tis all that I crave, Gent-ly to slum-ber.

* Be sure as to the pronunciation of the two words, "drearily," and "happily."

THE WINDS FIERCELY BLOW.

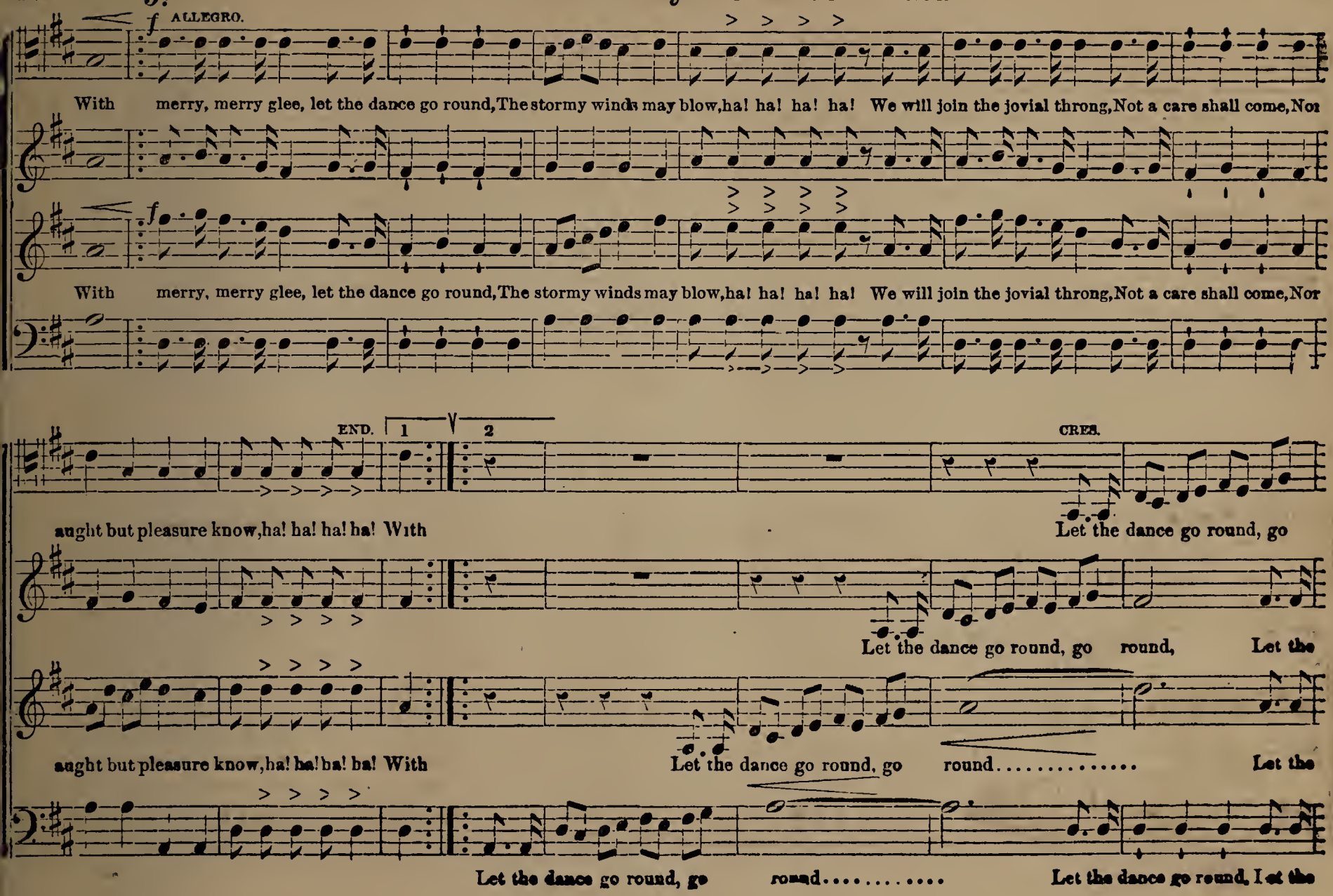
mf MODERATO.

H. S. PERKINS

The winds fierce-ly blow, and the stars spar-kle red; The flocks are in fold.....and the cat-tle are fed;

f

Let the storm spend its fu-ry o-ver moun-tain and plain, There is naught to dis-turb us as we meet here a-gain.


ALLEGRO.
With merry, merry glee, let the dance go round, The stormy winds may blow, ha! ha! ha! ha! We will join the jovial throng, Not a care shall come, Nor
With merry, merry glee, let the dance go round, The stormy winds may blow, ha! ha! ha! ha! We will join the jovial throng, Not a care shall come, Nor
END.
1
2
CRES.
aught but pleasure know, ha! ha! ha! ha! With
Let the dance go round, go
Let the dance go round, go round, Let the
aught but pleasure know, ha! ha! ha! ha! With
Let the dance go round, go round..... Let the
Let the dance go round, go round..... Let the dance go round, Let the

The Winds Fiercely Blow. Concluded.

round..... Let the dance go round, with a mer-ry, mer-ry glee, While our hearts are light and free, Let the dance, let the dance, let the dance go round, let the

dance go round, Let the &c.

dance go round, Let the dance go round, with a mer-ry, mer-ry glee, While our hearts are light and free, Let the dance, let the dance, let the dance go round, let the

ACCEL. *f* D. S. to End.

dance go round, let the dance go round. With a merry, merry glee, while our hearts are light and free, While our hearts are light and free, While our hearts are light and free. With

..... let the dance go round.

dance go round, let the dance go round. With a merry, merry glee, while our hearts are light and free, While our hearts are light and free, While our hearts are light and free. With

MY HOME ON THE HILL.

"HOMO." By permission.

MODERATO CON ESPRESS.

1. I have thought ma - ny times, and I think of it still, Of our dear lit - tle home on the hill; There's fa - ther, and moth - er, there's
2. There the sun clambered o - ver the mountains in morn, And it shone on the tall wav - ing corn; 'Twas love - ly me-thinks, but 'tis
3. There the birds sing the sweet - est their mel - o - dic lays, And the riv - er re - flects the sun's rays; The rust - ling of trees, and the
4. Now my heart's growing wea - ry, It longs for a rest At my home with the friends I love best; And thus, when I think, I'm re -

sis - ter, and all, While I've left my home on the hill.
love - li - er still, Since I've left my home on the hill.
rip - pling of rill, Are found near my home on the hill.
- solved that I will Go back to my home on the hill.

CHORUS. CHEERFULLY.

Sing on, gen - tle war - blers, so blithe - some and gay, Keep
Sing on, gen - tle war - blers, so blithe - some and gay, Keep
Sing on, gen - tle war - blers, so blithe - some and gay, Keep
Sing on, gen - tle war - blers, so blithe - some and gay, Keep

time to the soft rip - pling rill; I nev - er a - gain, no, nev - er will stray From my old home, my home on the hill.

RIT. AD LIB.

HOW SWEET TO BE ROAMING. (Round in Three Parts.)

(1.)

How sweet to be roaming, When summer is blooming, Thro' woodland and grove, thro' woodland and grove. How sweet to be roaming, When summer is

blooming, Thro' woodland and grove, thro' woodland and grove. How sweet to be roaming, how sweet to be roaming, Thro' wood-land, thro' woodland and grove.

FAREWELL TO THE FOREST.

Andante non Lento.

Soprano.

1. Thou forest broad and sweeping, Fair work of nature's God, Of all my joy and weep-ing, The con- se-crate a - bode! Yon world, deceiv -ing ev - - er,

Alto.

1. Thou forest broad and sweeping, Fair work of nature's God, Of all my joy and weep-ing, The con -se-crate a -bode! Yon world, deceiv ing ev - - er,

Tenor.

1. Thou forest broad and sweeping, Fair work of nature's God, Of all my joy and weep -ing, The con- se-crate a- bode! Yon world, deceiv - ing ev - - er,

Bass.

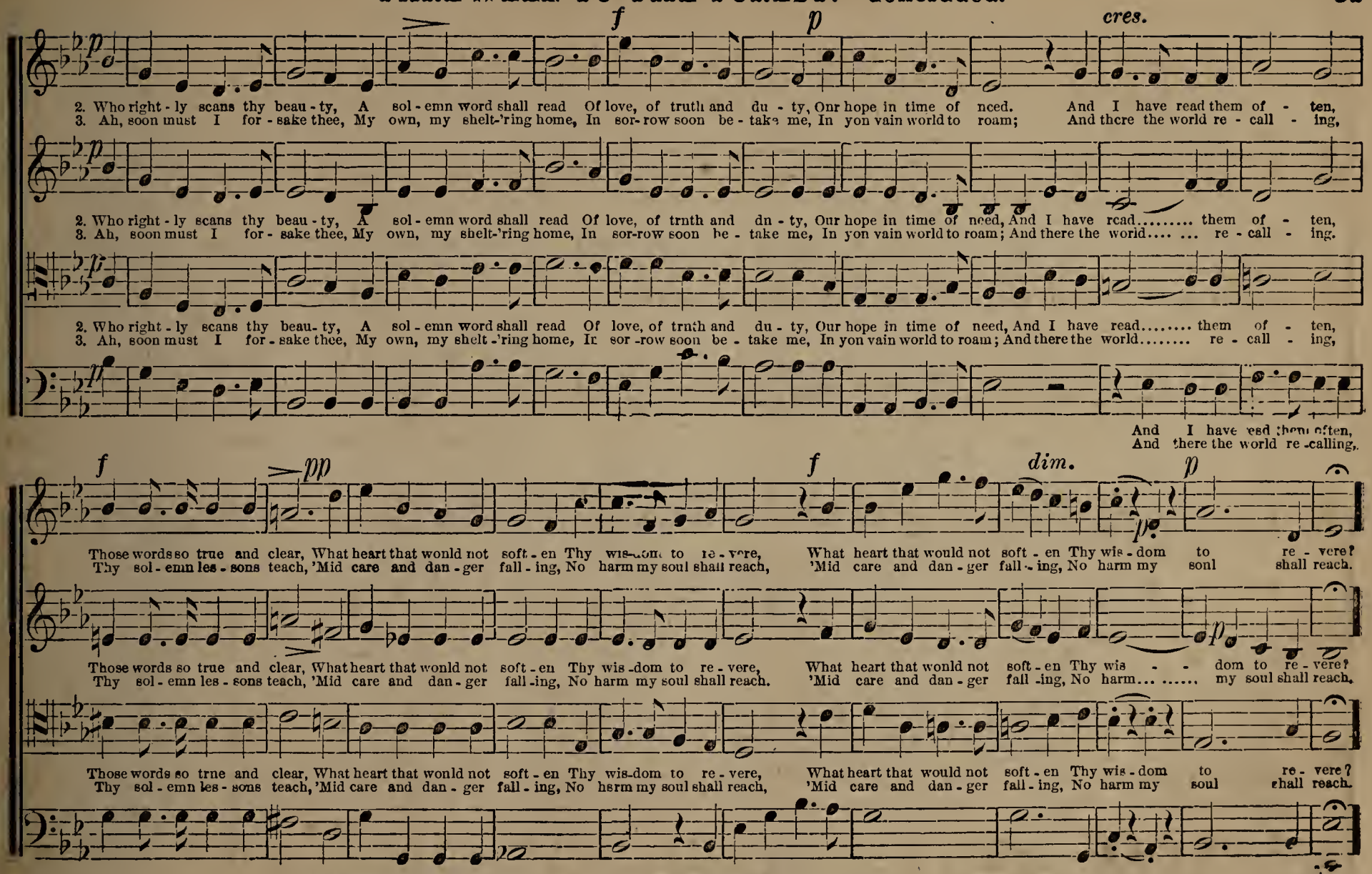
Yon world, de-ceiv -ing ev-er,

Murmurs in vain a - larms, O might I wan-der nev - er, From thy protect-ing arms! Oh might I wander nev - er From thy pro - tect - - ing arms!

Murmurs in vain a- larms, O might I wan-der nev - er, From thy protect-ing arms! Oh might I wan-der nev - er, From thy protect -ing arms!

Murmurs in vain a - larms, O might I wan -der nev - er, From thy protect-ing arms! Oh might I wan- der nev - er From thy pro - tect - - ing arms!

nev - - - er. Oh! might I wander nev - - - - - - er From thy pro - tect - - - ing arms!


p
f
p
cres.
2. Who right - ly scans thy beau - ty, A sol - emn word shall read Of love, of truth and du - ty, Our hope in time of need. And I have read them of - ten,
3. Ah, soon must I for - sake thee, My own, my shelt-'ring home, In sor-row soon be - take me, In yon vain world to roam; And there the world re - call - ing,
p
2. Who right - ly scans thy beau - ty, A sol - emn word shall read Of love, of truth and du - ty, Our hope in time of need, And I have read..... them of - ten,
3. Ah, soon must I for - sake thee, My own, my shelt-'ring home, In sor-row soon be - take me, In yon vain world to roam; And there the world.... ... re - call - ing.
p
2. Who right - ly scans thy beau- ty, A sol - emn word shall read Of love, of truth and du - ty, Our hope in time of need, And I have read..... them of - ten,
3. Ah, soon must I for - sake thee, My own, my shelt - 'ring home, In sor - row soon be - take me, In yon vain world to roam; And there the world..... re - call - ing,
And I have read them often,
And there the world re - calling.
f
pp
f
dim.
p
Those words so true and clear, What heart that would not soft - en Thy wis-dom to re - vere, What heart that would not soft - en Thy wis - dom to re - vere?
Thy sol - emn les - sons teach, 'Mid care and dan - ger fall - ing, No harm my soul shall reach, 'Mid care and dan - ger fall - ing, No harm my soul shall reach.
Those words so true and clear, What heart that would not soft - en Thy wis - dom to re - vere, What heart that would not soft - en Thy wis - - dom to re - vere?
Thy sol - emn les - sons teach, 'Mid care and dan - ger fall - ing, No harm my soul shall reach. 'Mid care and dan - ger fall - ing, No harm... ..... my soul shall reach.
Those words so true and clear, What heart that would not soft - en Thy wis-dom to re - vere, What heart that would not soft - en Thy wis - dom to re - vere?
Thy sol - emn les - sons teach, 'Mid care and dan - ger fall - ing, No harm my soul shall reach, 'Mid care and dan - ger fall - ing, No harm my soul shall reach.
What heart that would not soft - - en, What heart that would not soft - - - - en Thy wis - dom to re - vere?
'Mid care and dan - ger fall - - ing, 'Mid care and dan - ger fall - - - - ing, No harm my soul shall reach.

SONG OF THE LARK. (Four-Part Song.)

MENDELSSOHN

ALLEGRO VIVACE. SOPRANO.

What mel - o - dy, hark! The bright, mer - ry lark, Whose car - ols of mel - o - dy pour - ing; We hear thy sweet song, By breeze borne a - long, As

ALTO.

thou, on thy pin - ions, art soar - ing, As thou, on thy pinions, art soar - ing.

ALL.

What mel - o - dy, hark! The bright, mer-ry

lark, Whose car - - - ols

What mel - o - dy, hark! The bright, merry lark, Whose

lark, whose mel - o - dy pour - - ing; We hear thy sweet song, By breeze borne a - long, As thou on thy pin - ions, art soar - ing, As

car - ols of

thy pin-ions art

thou, on thy pinions, art soar - - ing. What mel - o - dy, hark! The bright, mer-ry lark, Whose car - ols of mel - o - dy pour - ing, We,

What mel - o dy, hark! The bright, merry lark, Whose mel - o - dy

hear thy sweet song, By breeze borne along, As thou on thy pin- ions, art soar - ing, As thou on thy pin- ions, art soar - ing.

thy pin- ions, art thy pin- ions, art

mf Andante. up - - ward

Mount up - ward, mount up - ward, Mount up-ward, merry lark, Mount up-ward, mer- ry lark, Mount up - ward, soar - ing.

ff

SOLDIER'S FAREWELL.

From the German by GEO. L. AUSTIN. (QUARTET OR CHORUS.) From JOHANNA KINKEL.

p Andante. *p* *cres - poco rit.* *cres. e poco accel.* *f* *p*

1. How can I ev - er leave thee! Be- fore we part I'll kiss thee; To where my du - ty calls me I'll hur - ry to be- take me, Fare-
2. Perchance, no more I'll meet thee, Nor in fond love e'er greet thee: The war-cloud's rolling o'er me, The foe is drawn be-fore me, Fare-
3. I shall for - get thee nev - er; Wilt thou think of me ev - er? Think, when a- far, I'm dy- ing, My la - test breath is sighing Good

Tempo tranquillo e molto espress. *f* *fz* *p* *pp*

well, Fare - well, my own true friend; Fare - well, Fare - well, my own true friend.
bye, good bye, my own true friend; Good bye, good bye, my own true friend.

THE OLD, OLD HOME.

DUETT AND CHORUS.

H. H. JOHNSON.

1. How sweet and sainted mem o - ries, Like an - gel troops will come, When we fold our hands to pon-der on The scenes of *Dear Old Home.* The
2. Our in - fancy was sheltered there, Like ros - es from the blast; There our childhood's brief and happy hours In joyousness were passed. To
3. Like wreaths of scented flow - ers, close Intwined around each heart; But time and change in concert have Since blown the wreath apart. Still

heart has man - y pathways— Thro' which the feel - ings roam; But its broad - est aisle is sa - cred To the tho'ts of *dear old home.*
that sweet spot for - ev - er, As to some hal - lowed dome, Life's pil-grim bends his vis - ion To that bright and happy home.
dear and saint - ed mem'ries, Like an - gel troops will come; If we fold our hands and pon - der on The scenes of Dear Old Home.

CHORUS.

Oh, the old, old home, Our tho'ts to thee will roam, And lin - ger round the dear old place, Our childhood's happy home.

Oh, the dear old, dear old home, happy home. Our tho'ts to thee will roam, will roam, And lin-ger round the old fa-miliar place, Our childhood's happy home.

A HAPPY NEW YEAR.

SOUTHWICK. H. S. P.

1. A Hap - py New Year for the children, Who gladden the home and the hearth: A Happy New Year for the child-ren, All o-ver this beauti - ful

2. A Hap - py New Year for the pa - rents, Who cherish with pa - rent - al pride; The blossoms of household affection, Which spring from the loving fire-

3. A Hap - py New Year for the a - ged, For they will soon reach the bright shore; The days of their pilgrimage end - ed, We'll greet them on earth never

earth; With pleasure may each home be freighted, Each moment be fill'd up with bliss, Till each heart was ne'er so elated, With moments of pleasure like this.

side; May hopes that are fondest and purest, And wishes the dearest and best, Be mul - tiplied richly and freely, In hours which the future makes blest.

more; May hands ever ready and gentle, And arms that are faithful and strong, Make smooth every step in their pathway, Make glad the last strains of life's song.

SLEEP, DARLING, SLEEP. (Serenade.)

H. S PERKINS.

From the "HEADLIGHT," by Per. H. S. PERKINS.

ANDANTE E LEGATO. DOLCE.

1. Sleep, dar-ling sleep, sleep..... Now the cur - tain of the night, Hides the sunbeam's gold - en light,
2. Sleep, dar-ling sleep, sleep..... May the zeph-yrs thro' the tree. Car - ry sweet-est dreams to thee;
3. Sleep, dar-ling sleep. sleep..... Slum-ber on till morning breaks, And the earth to life a-wakes;

All is qui - et as the deep.
An - gels o'er thee vig - ils keep, Sleep, dar - ling Sleep; Sleep..... Sleep.....
Smile e'er sweet - ly, nev - er weep,

RIT. *p* *pp*

SPEED, GOOD SHIP.

H. S. PERKINS.

MODERATO. Obligato, (Sop.) to be sung by one or more high voices.

H. S. PERKINS.

f

1. Speed, good ship, a - cross the o-cean, Speed a-way a-cross the sea; Safely with thy precious burden, Bound away with merry glee.
2. Proudly o'er the foam-ing bill-ows, On the o - cean's heaving breast; May no an - gry storms await thee, To disturb thy peaceful rest.

mp

1. Speed, good ship, across the o-cean, Speed away across the sea; Safe-ly with thy precious burden, Bound away with merry glee.
2. Proudly o'er the foaming bil-low, On the ocean's heaving breast; May no angry storms await thee, To disturb thy peaceful rest.

mp

mp

Blow ye breezes, fair and strong, Bear the good ship safe a-long; Friends will anx - ious - ly a-wait thee, At the port on yon-der side;
Ma - ny prayers will e'er at-tend thee, Ma-ny hearts will beat with hope,

Blow ye breezes, fair and strong, Bear the good ship safe along; Friends will anxious - ly a . wait thee, At the port on yon-der side;
Ma-ny prayers will e'er at-tend thee, Ma-ny hearts will beat with hope,

CRES.

Hie thee on thy distant journey, Onward speed, in safe - ty glide; Blow ye breezes, fair and strong, Bear the good ship safe a-long.
That the "Storm King" may not smite thee, E're thou reach the dis - tant port;

Hie thee on thy distant journey, Onward speed, in safe - ty glide; Blow ye breezes, fair and strong, Bear the good ship safe a-long.
That the "Storm King" may not smite thee, Ere thou reach the distant port;

MORNING BELLS.

H. H. JOHNSON.

JOYFULLY.

1. Wake to the sound of the morn-ing bells, Ring-ing out so loud and clear; 'Tis the sound we know full well, As the tone falls on the ear,

2. Join in our sing-ing one, and all, As the bell doth sweetly sound; Hear the echoes rise and fall As its tones thro' vales re-bound

DIM.

Bome, Bome, Bim, Bim, Bim, Bome, Bim, Bome, Bell, Bome, Bome, Bim, Bome, Rest cometh soon for all, for all.

Calling us away in the morning light, Call - ing to our daily toil, Calling us to work while the day is bright, Rest cometh soon for all, for all

Call - ing, call - ing, calling us a-way to our dai - ly toil; Call - ing, call - ing, Rest cometh soon for all.

Bim, Bim, Bome, Bome, Bim, Bome, Bim, Bome. Bell, Bim, Bim, Bim, Bome.

ON THE LAKE WE FLOAT.

T. D. H. H. S. PERKI

MODERATO, DOLCE. CHORUS.

1. By the twilight pale and tender, On the sleeping lake we float; Every breath of whisp'ring zephyr, Lightly rocks our little boat. Lightly, lightly, lightly, lightly,

2. Labors of the day are end - ed, Every care is now at rest; Evening brings us joyful pleasure, Rocking o'er the water's breast. Lightly, lightly, lightly, lightly,

3. Floating with delightful measure, As we leave the sand-y shore; And the water's placid bosom, Dimples to the dipping oar. Lightly, lightly, lightly, lightly,

RIT. E. DIM. REPEAT CHORUS PP AD. LIB.

On the sleeping lake we float. Lightly, lightly, Lightly, lightly, On the sleeping lake we float, we float, we float, we float, we float, we float, we float, we float.

On the sleeping lake we float. Lightly, lightly, Lightly, lightly, On the sleeping lake we float, we float, we float, we float, we float.

On the sleeping lake we float. Lightly, lightly, Lightly, lightly, On the sleeping lake we float, we float, we float, we float, we float, we float, we float, we float.

SANG THE MAID IN DAYS OF YORE.

H. S. P.

1. And the birds sang, some one's com-ing, As the bees went humming, humming, And the beetles drumming, drumming, All a-round the cottage door.
2. And the doves kept coo-ing, coo - ing, As they watched the lov - er su-ing, Watched the boy and maid-en wooing, Down beneath the syc - a - more.
3. 'Mid the white bloomed elders blow - ing, 'Mid the gol - den sun-set glowing, On the shin - ing riv - er flow-ing, Flowing past for - ev - er-more.

p CRES. *pp* CRES.

Lul - la - by, sweet lul - la - by, All a - round the cot-tage door; Lul - la - by, sweet lul - la - by, Sang the maid in days of yore.
Lul - la - by, sweet lul - la - by, Down be-neath the syc - a - more; Lul - la - by, sweet lul - la - by, Sang the maid in days of yore.
Lul - la - by, sweet lul - la - by, Flowing past for - ev - er - more; Lul - la - by, sweet lul - la - by, Sang the maid in days of yore.

ROB. MORRIS, LL. D.

THE SWEET NOW AND NOW.

H. S. PERKINS. By per.

1. As we glide down the soft-flowing wave, And the stars in the sky are a-glow, Let us prize eve - ry joy that we have, And be glad in the sweet now and now.
2. Oh, ye hearts that despair can for - get; Oh, ye souls that can drown every woe; There's a bright shining hope for us yet, And a bliss in the sweet now and now.
3. When the dear ones around us are gone, And the cypress above them we strow, 'Twill be time for the dirges for - lorn— Let us sing for the sweet now and now.

CHORUS.
In the sweet now and now, In the sweet now and now, *Repeat Chorus. pp ad lib*

In the sweet now and now, Oh, to drive every care far a - way! In the sweet now and now, Let's rejoice, let's rejoice while we may.

FRIENDS, WE COME. (Greeting Glee.)

H. S. PERKINS.

SUITABLE FOR ALL FESTIVE OCCASIONS.

H. S. PERKINS.

CHEERFUL

1. Friends, we come with hearts of gladness, Come to greet you with a song; Friendship here, and naught of sad - ness, Min-gles with this hap-py throng.

2. Thus all hearts with gladness bounding, Merry strains to you we'll sing; While the earth and air re - sound - ing, And your hap-py voic - es ring.

Songs of joy, we'll sing no oth - er; Smiling fa - ces all u - nite; Hail to ev'-ry friend and Brother; Joy must fill each heart to-night, Joy must fill each heart to-night.

Love and Truth shall be our mot - to, Friendship lead our tho'ts along; Here we meet up-on the lev - el, Love shall mingle with our song, Love shall mingle with our song.

SPRING SONG. (Four Part Song.)

D. MC.PHAIL.

H. ESPIR.

♩. = 72. S = 27 1-3.

ALLEGRETTO.

CRES.

1. Come, gen - tle Spring! with sunshine and with flow'rs, And sing-ing brooks that flow thro' leaf - y bow'rs; O come, and

2. Come, fair - y Spring! that we may see a - gain The wee white dai - sies deck-ing all the plain; The yel - low

3. Come, joy - ous Spring! and bring the sky-lark's lay, That rings o'er wood and vale at break.... of day; A - wak - ing

f *f*

FINE.

all the echoing woods shall ring With joyful songs to thee, O lovely, lovely Spring, With joy-ful songs to thee, O lovely, lovely Spring.

prim - rose by the mossy streams, That sparkle 'neath the sun's bright quiv'ring, quiv'ring beams; That sparkle 'neath the sun's bright quiv'ring beams.

merle and thrush to pour rich floods Of sweetest music thro' the dim, the dim old woods, Of sweetest mu-sic thro' the dim old woods.

quiv'ring, quiv'ring beams, dim. the dim old woods.

quiv'ring, quiv'ring beams. dim. the dim 'old woods

Spring Song. Concluded.

MODERATO. CRES.

O, I am wea - ry of the frost and snow, And long to see the mod - est, the mod-est violets blow Beneath white blossom'd thorn that scents, the

O, I shall gath-er in the pleasant dells, The golden but - ter-cups, and the bright, the bright blue-bells; When o'er the lea the zephyr soft-ly

O, come.... and bring the cuckoo's plaintive strain, The playful swallow back to the house and barn a - gain, And we, so hap-py, joyous-ly will

f ff RALL.

D.C. 1st stanza.

scents the gale In flow' - ry meadows, and in sha - dy, sha - dy vale, In flow - ry meadows, and in sha - dy vale.
sun-set, sun - set glows,
love - ly, love - ly Spring,

blows,.... it blows, And in ..... the west - ern sky the sun - - set glows, And in the west-ern sky the sun - set glows.

f ff

loud - - ly sing A song..... in praise of thee, thou love - - ly Spring, A song in praise of thee, thou love - ly Spring.

sha - dy, sha - dy vale.
sun - set sun - set glows,
love - ly, love - ly Spring.

SUMMER RAIN.

W. R. EVANS. By permission.

1. Hear the tap, tap, tap-ping of the rain-drops dropping On my win-dow, ask-ing, let us in; And I know these show'rs are the lov-ers of the flow'rs, In the

2. Hear the tap, tap, tap-ping, of the raindrops dropping On the roof when all is hush'd to rest; It is mu-sic sweet, as the voice of those we meet, Those whose

vale where you and I have been; And I know these show'rs are the lov-ers of the flow's, In the vale where you and I have been.

love and friend-ship we love best; It is mu - sic sweet, as the voice of those we meet, Those whose love and friendship we love best.

p CHORUS.

CRES.

Repeat CHO. *pp* AD LIB.

With a soft, soft patter, On the hill-top, farther on the plain; 'Tis a free, glad pleasure When the heart keeps measure, To the falling of the summer rain.

With a soft, soft patter, And a sweet, sweet clatter On the hill-top, farther on the plain; 'Tis a free, glad pleasure When the heart keeps measure, To the falling of the summer rain.

DROPPING CORN. (Quartette.)

MAURICE THOMPSON. JOHN McPHERSON.

1. Pret-ty Phœ-by Jane and I, In the soft May weath-er, Barefoot down the fur - rows went, Dropping corn to - geth - er;

2. What a lit - tle step some-times, All our hope re - leas - es; How the mer - est breath of chance, Breaks our joy to pieo es!

Side by side a - cross the field, Back and forth we hur - ried; All the gold - en grains we dropp'd, Soon the plow-share bur - ried.

Sorrow's cup tho' oft - en drain'd, Nev - er lacks for fill - ing; And we can't get For-tune's kiss, When the maid is will - ing.

CHORUS.

So I whisper'd, "Phœ - by dear, kiss me," "Keep on drop - ping!" Call'd her fa - ther from his plow: "There's no time for stop-ping!"

So I whisper'd, "Phœ - by dear, kiss me," "Keep on drop - ping!" Call'd her fa - ther from his plow: "There's no time for stop-ping!"

LET ME DREAM WHILE LIFE SHALL LINGER.

BASS SONG WITH CHORUS, FOR MALE VOICES.

Poetry by Mrs. J. WALWORTH SMITH. Music by WM. A. PACKARD.

1. I am dreaming, on - ly dream-ing, Of our old home 'neath the hill, Where at even-ing the long sha - dows, Cast their wings so dark and still,
2. I am dreaming, on - ly dream-ing, Of the days so free from care, When a kind face smiled up - on me, From the cherished old arm-chair.
3. I am dreaming, on - ly dream-ing, Of my moth-er, home and all, And I wake and look a-round me, But they an - swer not my call.

Where the wild vines wander sweetly, O'er the white-robed win - dow small, And the swallow flew to greet me, From her nest hid in the wall.
But a - las I'm on - ly dreaming, For that dear face now is hid, Where the marble white is gleaming, The long, wav - ing grass a - mid.
And the cricket's voice I hear not, By my Fa - ther's lone - ly hearth, There's no smile, no hand to greet me, For no home have I on earth.

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CHORUS.

1st TENOR.

Let me dream, Let me dream, Let me dream while life shall lin - ger, Hap - py

2d TENOR.

1st BASS.

Let me dream, Let me dream, Let me dream while life shall lin - ger. Hap - py

2d BASS.

vis - ions that I love, Hov - er round like an - gel whis - pers, Till I reach my home a - bove.

vis - ions that I love, Hov - er round like an - gel whis - pers, Till I reach my home a - bove.

THE CHURCH BELL.

JULE E. PERKINS, By per.

ALLEGRO MODERATO.

cres.

1. Peal on, peal on, I love to hear The old church bell ding soft and clear! The welcome sounds are doub-ly blest With fu - ture hope, and ear - ly rest.
2. Go to the woods, when Winter's song Howls like a famished wolf a - long; Or when the south winds scarcely turn The light leaves of the trembling fern.
3. The lark up - on his skyward way, The rob - in on the hedge-row spray; The bee with - in the wild thyme's bloom, The owl a - mid the cy-press gloom.

p *f cres.*

Yet were no calling changes found, To spread their cheering echoes round, There's not a place where man may dwell, But he may hear the old church bell, There's not a place where
Although no cloister chimes ring there, The heart is call'd to faith and pray'r; For all Cre-ation's voic-es tell The tidings of the old church bell, For all Cre-a-tion's

All sing in ev - 'ry va - ried tone, A ves - per to the Great Unknown; Above, below, one chorus swells, Of God's unnumber'd old church bells, A-bove, below, one

ff *f* *ff* *p Slow.* *pp* *ppp*

man may dwell, But he may hear the old church bell. Ding, dong, peal on, church bell, peal on; Ding, dong, dihg, dong, bell.
voic - es tell The tid - ings of the old church bell.

cho - rus swells, Of God's unnumber'd blest church bells. Ding, dong, peal on, church bell, peal on; Ding, dong, ding, dong, bell.

DON'T FORGET THE OLD FOLKS.

Mrs. M. A. KIDDER. WILL R. EVANS, by Permission.

ANDANTE CON ESPRESS.

1. Don't forget the old folks, Love them more and more, As they near the threshold Of the "shining shore;" Let your words be tender, Loving, soft and low, Let their

2. Don't forget poor father, With his failing sight; With his locks now silvered, Once so brown and light; Tho' he may be childish, Still do you be kind, Think of

3. Don't forget dear mother, With her furrowed face, Once so fair and loving, With such beauty graced; Are her steps un - certain? Is her hearing poor? Guide her

CHORUS.

Repeat CHORUS pp Ad Lib.

last days be the sweetest, They have known below. Don't forget the old folks, Love them more and more, As they near the threshold of the "shining shore."

him in years de - parted, With his master mind. Don't forget the old folks, Love them more and more, As they near the threshold of the "shining shore."

gently till she's standing, Safe at heaven's door. Don't forget the old folks, Love them more and more, As they near the threshold of the "shining shore."

RING THE MERRY BELLS.

H. S. PERKINS.

Allegro.

1. Ring the bells, the mer-ry bells, Oh, ring the bells of morn - ing, When all na - ture's mu - sic swells, And Sol is all a - dorn - ing; When the dew-drop from the flower, In its noon-day beau - ty dress'd, When the per - fume from each bower, hear - ing, That a-noth - er morn has fled; That the day will quick - ly pass, That "Old Time," with si - lent tread, clos - es; And his truth their ring - ing tells, That the hours do quick - ly pass, Soon they'll ring the fune - ral knell,

2. Ring the bells, the mer-ry bells, When midday's sun is beam - ing; Let their mu - sic as it swells, Tell all with - in its

3. Ring the bells, the mer-ry bells. As eve - ning time ap-proach - es; For their sound to la - bor tells, That hour for work now

Fills with joy the hap - py breast: Ring the bells, and ring them sweet - ly, Till they fill the heart com-plete - ly.

Meas - ures mo - ments with his glass. Ring the bells, and ring them clear - ly, Mid - day bells are wished for dear - ly.

Of the liv - ing mov - ing mass. Ring the bells, and ring them sweet - ly, Till they fill the heart com-plete - ly.

CHORUS.

REPEAT. *pp*

Ring the bells, the mer - ry bells, Oh, ring the bells of morn - ing; When all na - ture's mu-sic swells, Ring, ring the bells.

Ring the bells, the mer - ry bells, Oh, ring the bells of morn - ing; When all na - ture's mu-sic swells, Ring, ring the bells.

THE DEEP OLD WELL.

HENRY H. PAUL.

H. S. PERKINS. By per.

CON ESPRESS.

1. Who can forget the deep old well That stood be-low the lawn? That dear old well I vis - it-ed So oft - en just at dawn; What lux - u-ry it was to me To stand be-side the brink, And from the buck-et i - - ron bound To
2. All love that well, the bless-ed place, And ev - 'ry strol-ler knew, To help himself, make fast the chain Was all he had to do; When at our home-stead strangers came, To make a pass-ing call, My first tho't was if they would drink, For
3. And ne'er shall I for-get the time The well, a-las! was dry, And I was sad at heart; e'en now, To think of it, I sigh; And when the wa - ter came once more, Ah! who my joy can tell? Till then I knew not how I loved That.

rit. ad lib.

take my morn - ing drink; And from the buck - et, i - ron bound. To take my morn - ing drink.
all were wel - come, all; My first thought was if they would drink, For all were wel - come, all.
moss - stone cov - ered well; Till then I knew not how I loved That moss stone cov - ered well.

f CHORUS. *p* *f* RIT. AD LIB. *p* *pp*

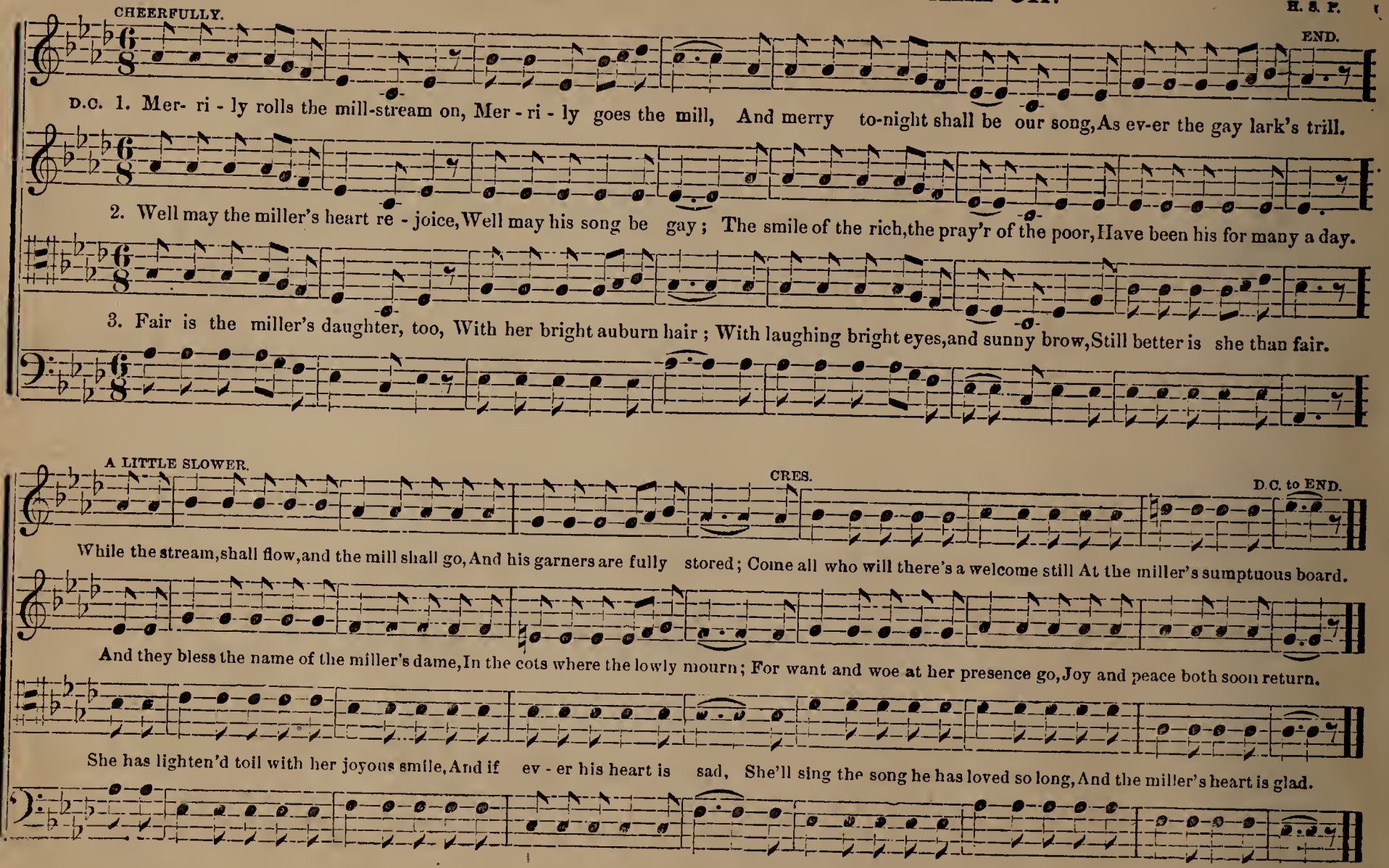
The deep old well, the deep old well, I love its tale to tell; Its wa-ters sparkle as it fell From the bucket in the well, the deep old well.

f *p* *f* *p*

The deep old well, the deep old well, I love its tale to tell; Its wa-ters sparkle as it fell From the bucket in the well, the deep old well.

deep old well

MERRILY ROLLS THE MILL-STREAM ON.



THE SILENT VOICE. (Five Parts.)

ANDANTE. SOPRANO SOLO. CRES. DIM.

1. There's a voice of gen-tle comfort, Sweetly sooth - ing ev'-ry care, On the wings of silence floating, Thro' the bright and shining air.
2. 'Tis a pleas - ant thing to lis - ten To its breath - ings soft and low; To its mel - low, cheerful whispers, That in pleas-ing sadness flow.

1. There's a voice of gen - tle com-fort, Sweet-ly soothing ev' - ry care; On the wings of silence float-ing, Thro' the bright and shining air.
2. 'Tis a pleasant thing to list - en To its breathings soft and low; To its mellow, cheerful whispers, That in pleasing sadness flow.

HEARTS AND HOMES.

MODERATO. H. & P. END.

1. Hearts and homes, sweet words of pleas - ure, Mu - sic breath - ing as ye fall, Mak-ing each the oth - er's treas - ure, Once di - vid - ed, los - ing all.
D.C. Hearts and homes, sweet words of pleas - ure, Mu - sic breath - ing as ye fall, Mak-ing each the oth - er's treas - ure, Once di - vid - ed, los - ing all.
2. Hearts and homes sweet words re - veal - ing, Al - ways good and fair to see; Fitting shrines for pur - est feel - ing, Temples meet to bend the knee.

RIT. D.C.

Homes, ye may be high or low - ly, Hearts a - lone can make you ho - ly, Be the dwell - ing e'er so small, Hav-ing love it boasteth all.
In - fant hands bright garlands wreathing, Hap-py voic - es in-cense breath-ing, Em-blems fair of realms a - bove,—Love is heav'n, and heav'n is love.

THE ECHOES. Four-part Song.

ADELAIDE PROCTOR.
MODERATO.

H. S. P.
DIM.

1. Still the an - gel stars are shin - ing, Still the rip - pling wa-ters flow; But the an - gel voice is silent,
2. Still the bird of night com - plain - eth, Now, in - deed, her song is pain; Vis - ions of those hap - py hours,

1. Still the an - gel stars are shin - ing, Still the rip - pling wa-ters flow; But the an - gel voice is silent.
2. Still the bird of night com - plain - eth, Now, in - deed, her song is pain; Vis - ions of those hap - py hours,

1. Still the an - gel stars are shin - ing, Still the rip - pling wa-ters flow; But the an - gel voice is silent, That I
2. Still the bird of night com - plain - eth, Now, in - deed, her song is pain; Vis - ions of those hap - py hours, Do I

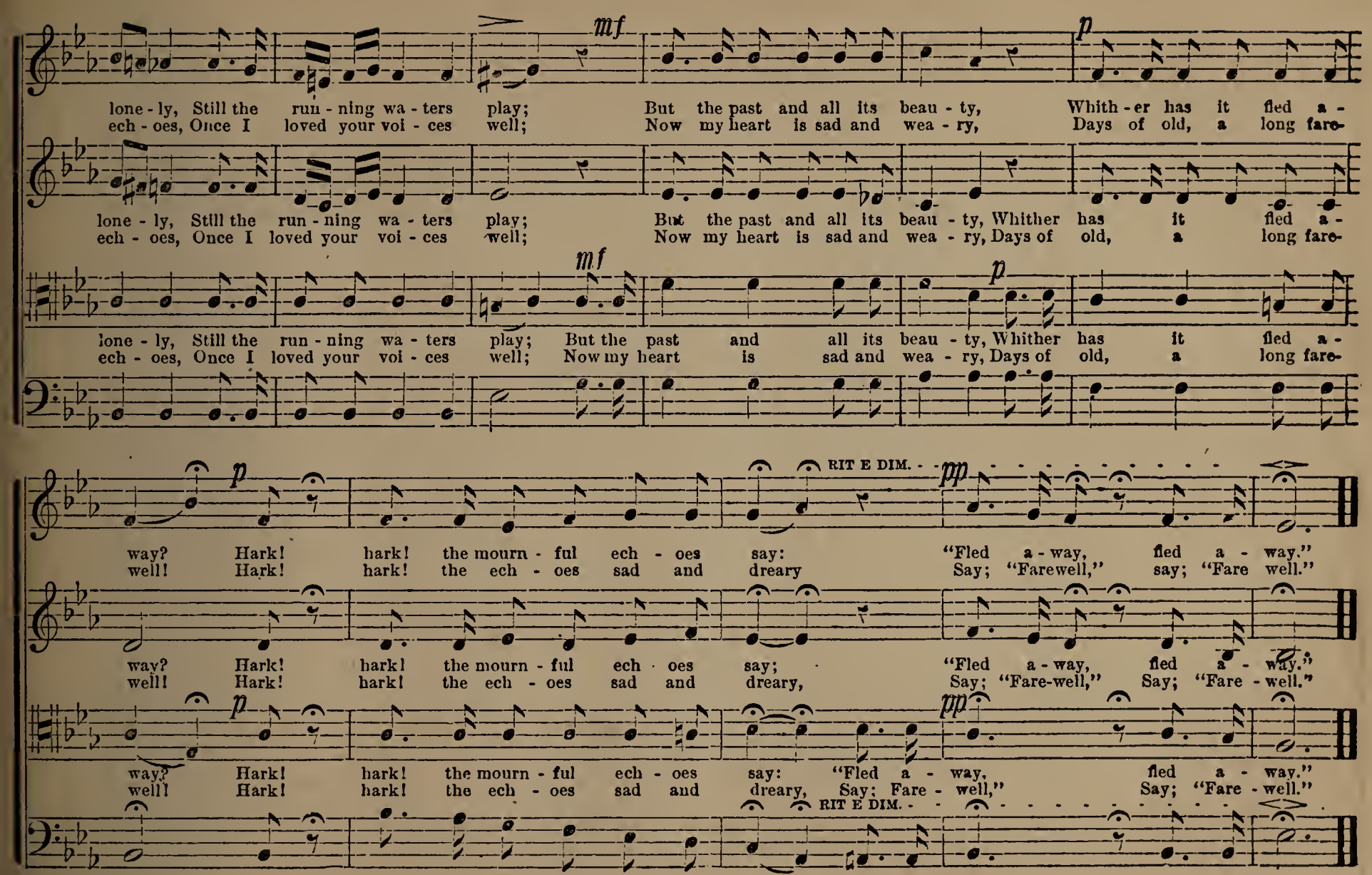
RIT. *p* RIT E DIM. *pp* *mf* A TEMPO.

That I heard so long a - go, long a - go. Hark! the ech-oes murmur low: "Long a - go, long a - go." Still the wood is dim and
Do I call and call in vain? call in vain? Hark! the ech-oes cry a-gain: "All in vain! all in vain!" Cease, oh ech-oes, mournful

That I heard so long a - go, long a - go. Hark! the ech - oes murmur low: "Long a - go,..... long a - go," Still the wood is dim and
Do I call and call in vain? call in vain? Hark! the ech - oes cry a - gain: "All in vain!.... all in vain!" Cease, oh echoes, mournful

RIT. *p* DIM E RIT. *pp* *mf* A TEMPO.

heard so long a - go, long a - go. Hark! the ech - oes murmur low: "Long a - go,..... long a - go." Still the wood is dim and
call and call in vain? call in vain? Hark! the ech - oes cry a - gain: "All in vain!.... all in vain!" Cease, oh echoes, mournful


mf
p
lone - ly, Still the run - ning wa - ters play; But the past and all its beau - ty, Whith - er has it fled a -
ech - oes, Once I loved your voi - ces well; Now my heart is sad and wea - ry, Days of old, a long fare-
lone - ly, Still the run - ning wa - ters play; But the past and all its beau - ty, Whither has it fled a -
ech - oes, Once I loved your voi - ces well; Now my heart is sad and wea - ry, Days of old, a long fare-
mf
p
lone - ly, Still the run - ning wa - ters play; But the past and all its beau - ty, Whither has it fled a -
ech - oes, Once I loved your voi - ces well; Now my heart is sad and wea - ry, Days of old, a long fare-
p
RIT E DIM.
pp
way? Hark! hark! the mourn - ful ech - oes say: "Fled a - way, fled a - way."
well! Hark! hark! the ech - oes sad and dreary Say; "Farewell," say; "Fare well."
way? Hark! hark! the mourn - ful ech - oes say; "Fled a - way, fled a - way."
well! Hark! hark! the ech - oes sad and dreary, Say; "Fare-well," Say; "Fare - well."
p
pp
way? Hark! hark! the mourn - ful ech - oes say: "Fled a - way, fled a - way."
well! Hark! hark! the ech - oes sad and dreary, Say; Fare - well," Say; "Fare - well."
RIT E DIM.

THE STORM.

(MALE VOICES.)

H. S. P.

1. The tempest ra - ges wild and high, The waves lift up their voice and cry Fierce answers to the an - gry sky: Fierce answers to the angry sky.

2. The thunders roar, the lightnings glare; Vain is it now to strive or dare; A cry goes up of great despair, A cry goes up of great despair.

3. A boy lay 'mong his pillows white; He prays, his blue eyes dim with fright: "O Father, save those at sea, to-night, O Father, save those at sea, to-night."

pp *con fuoco. cres.*

Mi - se - re - re Do - mi - ne! Mi - se - re - re Do - mi - ne! Thro' the black night, ... and driving rain, ... A ship is strug - - gling all in
The stormy voice ..... along the main, ... The moaning wind, ... and pelting
The morning shone ..... all clear and gay, ... On ship at an - - chor in the

Mi - se - re - re Do - mi - ne! Mi - se - re - re Do - mi - ne!

Mi - se - re - re Do - mi - ne! Mi - se - re - re Do - mi - ne!

Thro' the black night, and driving rain, A ship is struggling all in
The stormy voice along the main, The moaning wind, and pelting
The morning shone all clear and gay, On ship at anchor in the

RIT. *pp* TEMPO. AD LIB.

vain, To live up - on..... the stormy main,..... To live up - on the stormy main. Mi-se-re- re Do - mi-ne! Mi-se - re-re Do-mi-ne!
rain, But on the nur - - sery window pane,..... But on the nursery window pane.
bay, And on a lit - - tle child at play,.....And on a lit - tle child at play.

Mi-se-re - re Do - mi-ne! Mi-se-re-re Do-mi-ne!

vain, To live up - on the stormy main, To live upon the stormy main. *f* Gloria ti-bi Do-mi-ne! Gloria ti-bi Do-mi-ne!
rain, It beat up-on, it beat upon the nursery window, window pane.
bay, A child at play, and on a little child at play, a child at play.

OUT IN THE DARKNESS. (The Lost Lamb.)

H. H. JOHNSON.

CON ESPRESS. (PLEADINGLY.)

1. I've wander'd long thro' storm and cold, I know that I'm far from the friendly fold; And oh, the bitterness, sorrow and pain, In the far off darkness, wind, and rain;
2. My sin and anguish press me sore; I weep as I ne'er have wept be-fore; My heart is bleeding, my flesh is torn, I'm chill'd and wounded, weary and worn;

Out in the Darkness. Concluded.

Oh Sav - ior, I call, be my les - son light, For thy lit - tle lamb that's out to-night, Thy poor lit - tle lamb that's out to - night.
Dear Shep-herd, I call, in thy ten - der might; Take thy lit - tle lamb that's out to-night, Thy poor lit - tle lamb that's out to - night.

PRAYERFULLY. SOLO OR QUARTETT.

Sav - ior, take me to thy care; Guide me thro' this wil - der-ness; Hear me, Lord, oh hear my pray'r; Guide me safe to peaceful rest.

(Back into Light.)

CHORUS. CHEERFULLY.

RIT.

Pleading lamb, thy prayer is heard, Hear the Savior's gen - tle voice; "Lean on me, and trust my word: I'll guide thee safe with - in the fold, I'll guide thee safe with - in the fold."

SUMMER TIME.

H. S. PERKINS. FOUR PART SONG FOR FEMALE VOICES. From "NORMA."

1. We come from the valleys, we come from the mountains, To bathe in the sun-shine, and sip from the dew; The birds in the for - est, the clear flow - ing fountains, Are
D.S. come from the val - leys, we come from the mountains, To

2. We come in the morning like dew on the flowers, That spark-les in sunlight to wel-come the day; In light tripping meas-nre, like raindrops and showers, We
D.S. come in the morning like dew on the flowers, That

3. We come at the twilight, like rainbows of beanty, To greet every creature, and cheer with delight; Then van - ish in dark-ness from la-bor and du-ty, And
D.S. come at the twilight, like rainbows of beauty, To

FINE. D.S. AL FINE.

full of sweet mn - sic, the year to re - new; The corn in the val - leys, the vio - lets and daisies, Bring sweet - est of perfnmes onr path - way to strew. We
bathe in the sunshine, and sip from the dew.

dance to the mu - sic, then hie us a - way, To cool, sha-dy forests where dwell nymphs and fairies, Where na - ture is love - ly, to join in the play. We
sparkles in sunlight to wel-come the day.

wave each a greeting, a hearty "good night;" May soft zephyrs fan beauty's cheek thro' our slumbers, And each wake refresh'd at the dawn's ear-ly light. We
greet eve - ry creature, and cheer with de - light.

CHIVALRY OF MANHOOD.

From JEROULD MASSEY.

H. S. PERKINS.

ALLEGRO MODERATO. ♩. = 90. S = 15 1-4

2nd time hold.

1. Uprouse ye now, brave brother band, Uprouse ye, uprouse ye!
2. With honest heart and working hand, Uprouse ye, uprouse ye!

Although but few, toil tried and true, Yet hearts beat high to dare and do, Who would not a

Uprouse ye now, brave brother band, Uprouse ye, uprouse ye!
With honest heart and working hand, Uprouse ye, uprouse ye!

Although but few, toil tried and true, Yet hearts beat high to dare and do, Who would not a

champion be, a champion be? March, march, march, march, march, march, march, We fight to free our land, And here we firm-ly stand,

We fight ..... but have no blood - y brand, We fight to free our land, And here we firmly stand,

champion be, a champion be? March, march, march, march, march, march, march, We fight to free our land, And here we firm-ly stand, That

CRES. f m

March, march, march, march, march, march, march, Where curses once did flow, Beget-ting pain and woe, Hur-rah! hurrah! hur-rah! slaves we'll not

smiles..... of love may glow..... Where curses once did flow, Be-get-ting pain and woe, Hur-rah! hurrah! hur-rah! slaves we'll not

CRES.. f m

March, march, march, march. march, march, march, Where curses once did flow, Beget-ting pain and woe, Hur-rah! hurrah! hur-rah! slaves we'll not

f m CRES. CRES.

be; Hur-rah! hurrah! hur-rah! we will be free, In manhood's noble chiv-al-ry, we will be free; In manhood's noble chiv-al-ry, we

be; Hur-rah! hurrah! hur-rah! we will be free, In manhood's noble chiv-al-ry, we will be free; In manhood's noble chiv-al-ry, we

f m CRES. CRES.

be; Hur-rah! hurrah! hur-rah! we will be free, In manhood's noble chiv-al-ry, we will be free; In manhood's noble chiv-al-ry, we

Chivalry of Manhood. Continued.

MODERATO. ♩ = 84. S = 20.

will be free. Oh, man - y hearts will re - joice to see, The day dawn on our vic - to-ry! The day dawn on our vic - to-ry! Eyes

will be free. Oh, man - y hearts will re - joice to see, The day dawn on our vic - to-ry! The day dawn on our vic - to-ry! Eyes

f

wet with tears, and hearts that break, Shall smile with joy, and new life take, As we march on to vic - to - ry! As we march on to vic-to - ry!

f

wet with tears, and hearts that break, Shall smile with joy, and new life take, As we march on to vic - to - ry! As we march on to vic-to - ty!

FASTER. ♩ = 104.

March-ing on to vic - to - ry! We hear the march of vic - to-ry in tri - umph drawing near, We'll guard our rights with holy trust, and fight without a fear.
March, march, march, march, march, march, march,

March-ing on to vic - to - ry! We hear the march of vic - to-ry in tri - umph drawing near, We'll guard our rights with holy trust, and fight without a fear.
March, march, march, march, march, march, march, We'll guard our rights with holy trust, and fight without a fear, Hur

f *ff*

Hurrah! hurrah! hurrah! slaves we'll not be; Hurrah! hurrah! hurrah! we will be free, We will be free, we will be free.

f *ff*

Hurrah! hurrah! hurrah! slaves we'll not be; Hurrah! hurrah! hurrah! we will be free, We will be free, we will be free.

rah!..... slaves we'll not be; Hur - rah! We will be free, we will be free, we will be free.

MY ROSE. Serenade.

BAYARD TAYLOR.

H. S. PERKINS. By per.

MODERATO.

p pp f f

1. Hark! as the twi-light-pale Ten-der - ly glows; Hark! how the night-in-gale Wakes from re - pose; { On - ly when sparkling high, / Stars fill the dark - ling sky, } Un - to the night - in - gale,

2. Here where the fountain tide Murm'ring-ly flows, Airs from the mountain side Fan thy re - pose, { Eyes of thine glis - ten - ing, / Look on one list - en - ing, } I am thy night - in - gale,

p pp f f

3. Sweeter the strain she weaves, Fainter it grows; Now, as her balm - y leaves Blushingly close; { Sweet-er than min - strel - sy / Lips that blush kiss - ing - ly, } Si-lence thy night - in - gale,

RIT. p pp A TEMPO. f p ff ADAGIO. p pp

List - ens the rose, List - ens the rose, Hark! as the twilight pale Ten - der-ly glows, Hark! how the nightingale Wakes from repose, Listens the rose, Listens the rose.

Thou art my rose, Thou art my rose, Here, where the fountain tide Murm'ringly flows, Airs from the mountain side Fan thy re - pose, Thou art my rose, Thou art my rose.

RIT p pp f p ff ADAGIO. p pp

Kiss me, my rose, Kiss me, my rose, Sweet-er the strain she weaves, Fainter it grows, Now as her balmy leaves Blushingly cl oes, Kiss me, my rose, Kiss me, my rose.

HERE, IN COOL GROT.

MORNINGTON.

SLOW AND PIANO. VIVACE. *f*

Here, in cool grot, and mos - sy dell, We ru - ral Fays and Faires, we ru - ral Fays, we ru - ral Fays and Faires dwell;

We rural Fays and Fair-ies, We ru - ral Fays and Faires dwell;

Here, in cool grot, and mos - sy dell, We rural Fays and Fair-ies, We ru - ral Fays and Faires dwell;

Tho' rare - ly seen by mor-tal eye, When the pale moon ascending high, Darts, Darts thro' yon limes her quiv'ring, quiv'ring beams, We frisk it,

Tho' rare - ly seen by mor - tal eye, When the pale moon ascending high, Darts thro' yon limes her quiv'ring, quiv'ring beams, We

Tho' rare - ly seen by mor - tal eye, When the pale moon ascending high, Darts thro' yon limes her quiv'ring, quiv'ring beams, We

CRES.

frisk it, frisk it, frisk it, frisk it, near these crystal streams, frisk it, frisk it, frisk it near these crystal streams. Her beams re - flect-ed from the

frisk it, frisk it, frisk it near these crystal streams. Her beams re - flect-ed from the

CRES.

frisk it, frisk it, frisk it, frisk it, near these crystal streams, frisk it, frisk it, frisk it near these crystal streams. Her beams re - flect-ed from the

frisk it, frisk it, frisk it near these crystal streams. Her beams re - flect-ed from the

wave, The turf with dais-es broidered o'er, Exceeds, we wot, the Pa - rian floor;

wave, Afford the light our revels crave, Ex - ceeds, we wot, the Pa - rian floor;

wave, Afford the light our revels crave, The turf with daises broidered o'er, Ex - ceeds, we wot, the Pa - rian floor;

Nor

CRES. p 8va

Nor yet for art - ful strains we call, we call, we call, But listen, listen,

Nor yet for art - ful strains, Nor yet for art - ful strains, we call, we call, we call, But listen, listen,

CRES. p

Nor yet for art - ful strains, we call.. we call, we call, we call, But listen, listen,

yet for art - ful strains we call, for art - ful strains we call, we call, we call, But listen, listen,

8va f pp 8va 8va 8va

listen, listen to the water - fall, listen, listen, listen, listen to the wa - ter - fall.

f pp

listen, listen to the water - fall, listen, listen, listen, listen to the wa - ter - fall.

HARK! ABOVE US. (Male Voice Part-Song.)

KREUTZER.

mf p CRES. p CRES. f

Hark! a - bove us on the moun - tain, Mournful tolls the funeral bell, While a shep - herd's boy so gai - ly Sings be - low us in the

While a shepherd's boy so gai - ly Sings below us in the

p CRES. f pp

dell, While a shep - herd's boy so gai - ly Sings be - low us in the dell. Now the train the steep as - cend - ing,

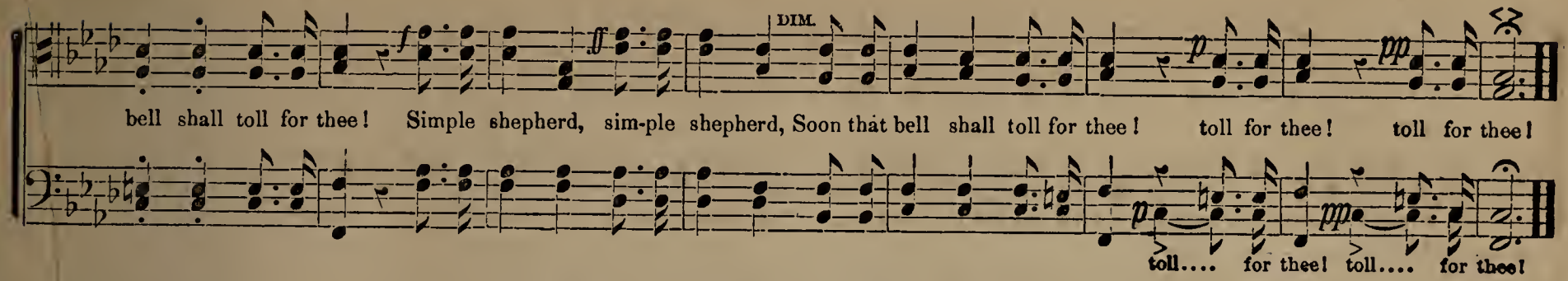
dell; While a shepherd's boy so gai-ly Sings be - low us in the dell.

f mf CRES. p

Chant the cho-rus loud and clear; Hush'd the shepherd's song of gladness, As the sound comes to the ear: To their long home on the mountain, All in

p CRES. f DIM. f pp

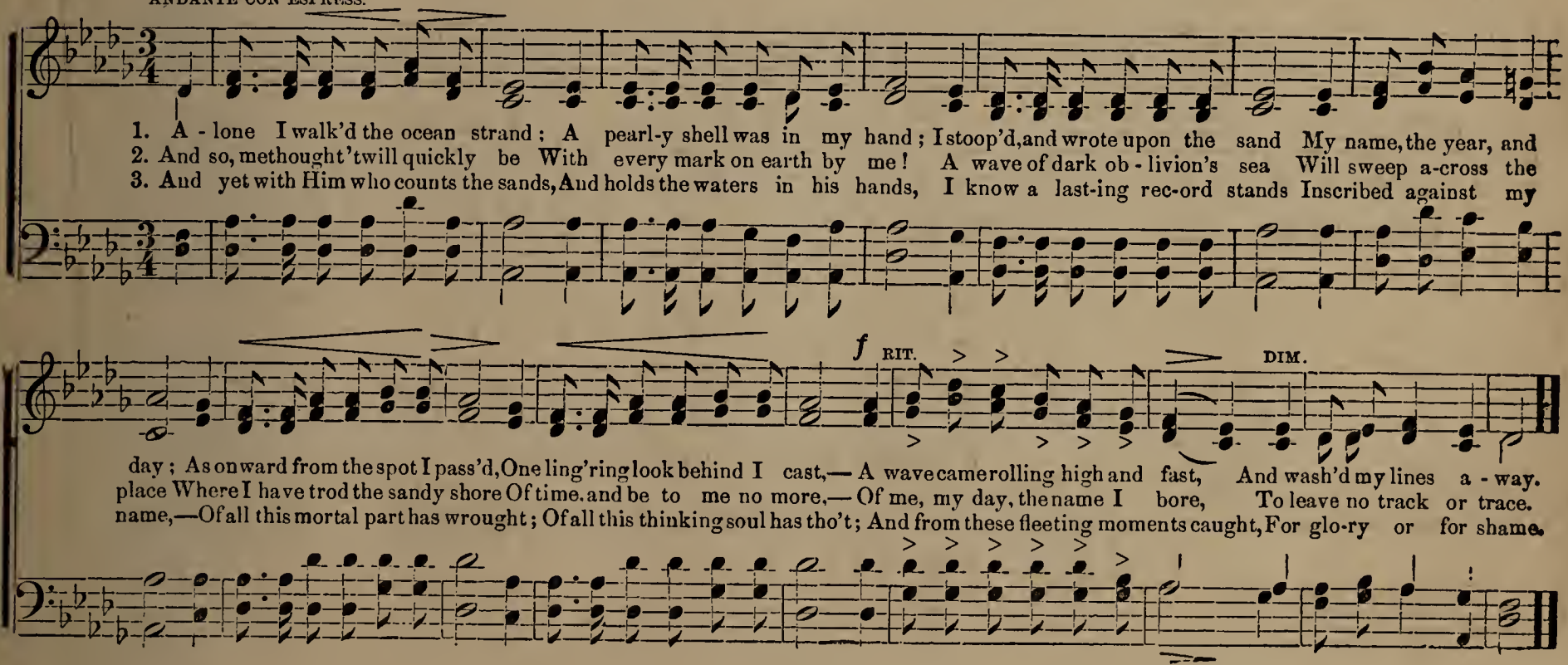
turn con-sign'd must be; Sim - ple shep - herd, sim - ple shep - herd, Soon that bell shall toll for thee! Soon that bell shall toll for thee! Soon that



GEO. D. PRENTISS.

MY NAME ON THE SAND. (Four-Part Song.)

H. S. P.



VALE OF REST.

(Trio with Obligato solo for ladies.)

Arr. from the "HUGUENOTS," of Meyerbeer. By H. S. PERKINS. By per.

H. S. P. By per.

ANDANTE CON ESPRESS.

SOPRANO SOLO.

1. We've wander'd in the qui - et vale, The love - ly vale of rest; The sweet-est perfume filled the air, And flow'rs deck'd nature's breast, Beneath the shade..... the flow'rs were sleep - ing, The wea - ry breeze..... in si - lence creep - ing, The sil - ver dews..... their lamps were keep - ing, In shelter'd nook..... or flow'ret's breast, I heard the stream..... then onward The sil - ver dew - drops their lamps were keep - ing, In shelter'd nook, there, on flow'ret's breast, I heard the stream - let

I've wander'd far..... all chang - es view - ing, One dream of joy..... in vain pur - su - ing, While vis - ions bright,..... I've left in ru - in, The guilded barques that decked life's breast, Yet one soft voice..... again is While visions bright, there we left in ru - in, The guilded light barques, that deck life's breast, Yet one soft voice, sweet,

p 1st & 2d SOP.

2. We heard the song - sters' sweetest lays, From nook, and branch, and nest, 'Twas sweetest mel - o - dy we heard, With-in the vale of rest.

p ALTO.

Beneath the shade where the flow'rs were sleep - ing, The wea - ry breez - es in si - lence creep - ing,

We've wander'd far, where all chang - es view - ing, One dream of joy we, in vain pur - su - ing,

CRES.

pp

CRESC.

stray - ing, Its rip - ples break..... in murmurs play - ing, While mem'ry sang with years de - cay - ing, I'll never for-
sing - ing, The wings of hope ..... fresh o - dors bring - ing, While mem'ry back thro' tears is spring - ing, To dream of

then onward stray - ing, Its ripples break - ing in murmurs play - ing, Ah! we'll ne'er for -
a - gain is sing - ing, The wings of hope with fresh o - dors bring - ing, Ah! sweet vale of

CRES.

CRESC. E SOSTENUTO. AD LIB.

get this vale of rest, I'll ne'er,..... I'll ne'er for - get this vale of rest, Sweet vale of
youth's sweet vale of rest, To dream,..... To dream of youth's sweet vale of rest, Sweet vale of

get this vale of rest, We'll ne'er for - get this vale of rest, Sweet vale of
rest, sweet vale of rest, Sweet vale, sweet vale, sweet vale of rest, Sweet vale of

RALL. MARCATO.

p DIM. E RIT.

pp ppp

rest, sweet vale of rest, sweet vale of rest, sweet vale of rest, of rest, of rest, vale of rest.

rest, sweet vale of rest, sweet vale of rest, sweet vale of rest, sweet vale of rest, sweet vale of rest, sweet vale of rest.

THE INDIAN MAID.* (Four-Part Song.)

MRS. NEWTON CROSLAND.

J. L. HATTON.

f ANDANTE CON MOTO. ♩ = 92. *p* *f*

1. A dus-ky maid, with eb-on hair, Sits by - the Gan-ges riv-er; With hope and fear her bos-om heaves, Her parted lips they qui-ver. A

2. For on the Gan-ges sacred stream, Her faith-ful lamp is float-ing, And as it flames, or as it dies, Shall be the lov-er's doat-ing. A

f *p* *f*

3. Oh, not for us, with i-dle tho't, To scorn the In-dian Maiden; We too may watch our earthern lamps, With lo-tus wreath'd and laden! But

DIM. *ff* *pp* Omit third verse and pass to last time, for closing. RALL.

fi-ner light is in her eye, Than that whose fit-ful shin-ing Now thrills her soul with sud-den joy, Now sets . . it to re-pin-ing!

thousand stars are in the sky, Like gems on hid-den fin-gers; But eye un-used to up-ward gaze, On lu - rid light still lin-gers!

DIM. *ff* *pp* RALL.

when thro' tears we see them quench'd, And round us sor-rows clus-ter, 'Tis well the bea-con stars glow on,

*According to a well-known superstition, the Hindoo maiden floats her lamp upon the Ganges, and murmuring a musical incantation, draws an augury of her destiny from the fate of the light.

CHORUS, to 1st and 2nd verses.

p

And as the riv - er flows a - long, She sings, she soft - ly sings her mys - tic song,

p

And as the riv - er flows a - long, And as the riv - er flows a - long,

p *pp*

And as the riv - er flows a - long, And as the riv - er flows a - long, She

m SOLO, OR SEVERAL VOICES.

La, ... la, ... la, ... la, ...

pp

2nd SOPRANO & ALTO.

her mys - - tic song, She soft - - ly sings her mys - tic

pp

her mys - - tic song, She soft - - ly sings her mys - tic

sings her mys - - tic song, She soft - - ly sings her mys - tic

The Indian Maid. Continued.

AD LIB.

D.C. 2nd and 3d verses.

. . la, ... la, . . . la, ... la, ...

song, She sings her mys - tic song, ...

song, She sings her mys - tic song, ...

Closing for 3d Verse.

p

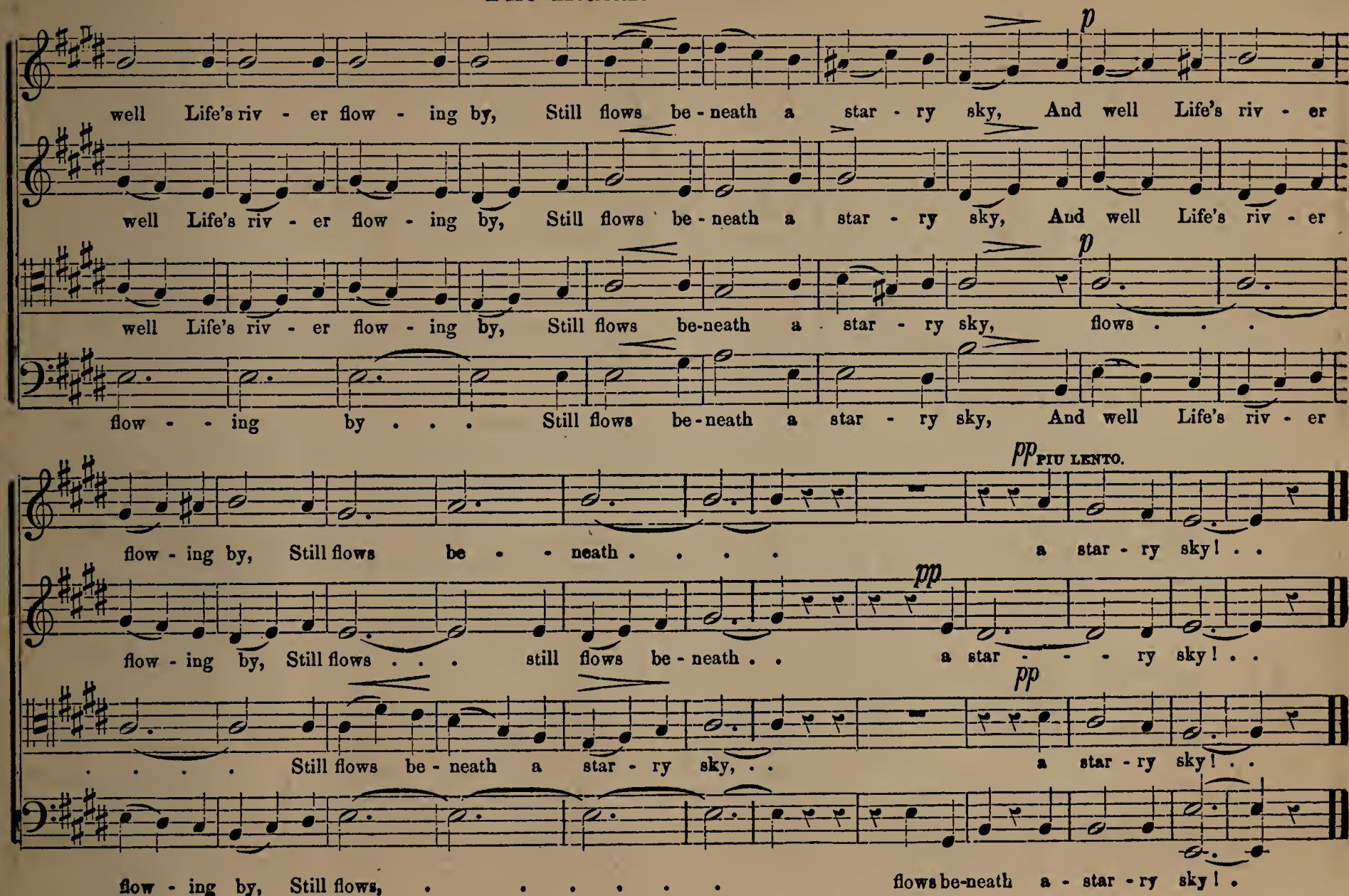
With heav'n-kin - dled lus - tre! heav'n - kin - dled lus - tre! . . And

With heav'n-kin - dled lus - tre! heav'n - kin - dled lus - tre! . . And

p

With heav'n-kin - dled lus - tre! heav'n - kin - dled lus - tre! . . And well life's riv - er flow - ing by, And

DIM.


p
well Life's riv - er flow - ing by, Still flows be - neath a star - ry sky, And well Life's riv - er
well Life's riv - er flow - ing by, Still flows be - neath a star - ry sky, And well Life's riv - er
p
well Life's riv - er flow - ing by, Still flows be-neath a star - ry sky, flows . . .
flow - - ing by . . . Still flows be - neath a star - ry sky, And well Life's riv - er
pp PIU LENTO.
flow - ing by, Still flows be - - neath . . . . a star - ry sky! . .
pp
flow - ing by, Still flows . . . still flows be - neath . . a star - - - ry sky! . .
pp
. . . . Still flows be - neath a star - ry sky, . . a star - ry sky! . .
flow - ing by, Still flows, ... flows be-neath a - star - ry sky! .

ANVIL CHORUS.

H. S. PERKINS

From "Il Trovatore." VERDI.

ALLEGRO.8 vs.

LOCO.

8va

FULL CHORUS IN UNISON. CRES.

CRES.

1. Hail to the nation from bondage redeemed, When lib-er-ty's ban-ner floats o-ver the land ; Shout, shout the Hom-age and
2. Let peace and lib-erty reign now and ever, And right over wrong rule o'er land and o'er sea ;

tidings in loud swelling anthems, The union of hearts and the un - ion of hands.
worship to Him who redeemed us, And gave us Columbia, we'll bow e'er to thee.

tr

tr

f CHORUS in UNISON.

Loud swell the cho - rus of Peace and joy resounding, God of our Fa - thers, Vouchsafe to us a

ANVILS.

f

CRES. Tenors and Sopranos upper part, Altos and Basses the lower. ff

1 D.C. 2

bless - ing; Let peace reign for - ev - er - more, Let peace and Un-ion; O'er land and o - cean, Reign now and ev - er - more, more.

ff

D.C.

WHEN TWILIGHT'S PARTING FLUSH. (Madrigal.)

LAHEE.

p ANDANTE. ♩ = 58

1. When twi - light's part - ing flush Turns to the pur - ple shad - ows dim, And the sea with gen - tle hush Breathes a dul - cet ves - per hymn; 'Tis sweet to hear the breeze, 'Tis sweet to hear, to hear the breeze, 'Tis sweet to notes, War - ble forth so pure and free; 'Tis sweet to hear, ... to hear the breeze, Breathes a dul - - cet vesper hymn; 'Tis sweet to hear the breeze, ...

2. When morn - ing's sum - mer sun Shines on the earth, each flow'r and tree, And the birds their sweet-est 'Tis sweet to hear their joy, 'Tis sweet to hear, to hear their joy, 'Tis sweet to hear, ... to hear their joy, War - ble forth so pure and free; 'Tis sweet to hear their joy, ...

CRES. f ff

'Tis sweet to hear, . . 'tis sweet to hear the breeze Join in the lul - la - by a - bove; But oh! more sweet than
'Tis sweet to hear, . . 'tis sweet to hear their joy, Fill - ing the earth and sky a - bove;

hear, to hear, . .
hear, to hear, . .

f ff

'Tis sweet,'tis sweet to hear the breeze Join in the lul - la - by a - bove; But oh! more sweet than
'Tis sweet,'tis sweet to hear their joy, Fill - ing the earth and sky a - bove;

CRES.

. . . 'Tis sweet to hear,
. . . 'Tis sweet to hear,

CRES. f RIT E DIM. pp

these, But oh! more sweet than these, Is the voice of one we love, . . is the voice of one we love.

CRES. f DIM. pp

these, But oh! more sweet than these, Is the voice of one we love, . . is the voice of one we love.

SLEIGH RIDE.

ALLEGRO.

J. W. DUNCAN.

1. O - ver the beau - ti - ful white flee-cy snow, Merri - ly O, mer - ri - ly O, O - ver the slip - per - y snow fields we go, Mer - ri - ly, mer - ri - ly O;

2. Laughing and singing with jingling of bells, Merri - ly O, mer - ri - ly O, Swift - ly and joy - ful - ly onward we go, Mer - ri - ly, mer - ri - ly O;

Mer - ri - ly, mer - ri - ly O, Mer - ri - ly, mer-ri - ly O, Mer - ri - ly, mer - ri - ly O, mer - ri - ly O.

O - ver the snow; Mer - ri - ly, mer - ri - ly O, mer - ri - ly O.

Mer - ri - ly, mer - ri - ly O, Mer - ri - ly, mer - ri - ly O, Mer - ri - ly, mer - ri - ly O, mer - ri - ly O.

Sleigh Ride. Concluded.

CHORUS.

Oh, Gingle, gingle, gingle, gingle, gingle go the Bells; Gingle, gingle, gingle, gingle, gingle, gingle, gingle, gingle, gingle, gingle go the Bells.

Oh, Gingle, gingle, gingle, gingle, gingle go the Bells; Gingle, gingle, gingle, gingle, gingle, gingle, gingle, gingle, gingle, gingle go the Bells.

WITH SONGS AND GARLANDS. Class Song.

S. C. ZINSER.

S. C. ZINSER.
North Western College, 1881.

1. While song and garlands crown the day And fes-tive glee rings glad-ly round, We lin-ger long in fond re-gret By ties of tend'rest mem'ries bound. We lin-ger, Al-ma, loth to part, Up-on thy oft-crossed threshold now, And ere thy door, a-jar, shall close, Speak thou thy blessing on our brow.
2. We would be firm, we would be true, Thy worthy sons to hon-or thee; And in life's un-at-temp-ted strife For truth and right leal cor-don be. Our hopes, that wild tumultuous throng, With eager zeal demand the fray; God's favoring smile, thy blessing asked, Shall help us win the doubtful day.
3. So fare thee well, our Al-ma home, Ye brothers, friends and teachers dear! We must de-part, but as we roam Shall tend'rest mem'ries bind us here. The years shall wake, the years shall sleep, Strange voices fill the alcoved hall; May Heaven bless us all and keep! Farewell to all! Farewell to all!

RIT. A TEMPO. RIT.

THERE'S ONE THAT I LOVE DEARLY.

(SWISS PEOPLE'S SONG.)

From KUCKEN.

ANDANTE CON MOTO. DIM. CRES.

1. There's one that I love dear - ly, And I can tell you this, There's one that I love dear - ly, And

mf CRES. LEGATO.

2. There's one that I love dear - ly, Her name I will not tell, There's one that I love dear - ly, Her

3. At morn I climb the moun - tain, And leave my maid - en dear, At morn I climb the moun-tain, And

mf CRES. LEGATO.

I can tell you this, If I could own that maid - en sweet With face so love - ly, form so

name I will not tell; But moun-tain e - choes know the sound, That oft in song, with glad re -

p

leave my maid - en dear, But ah! tho' I be far a - way, My heart re - mains, nor will it

ESPR. POCO ANIMATO E SEMPRE CRES. f RITEN. pp

neat, If I could own that maid - en sweet, My heart would burst with bliss! La, la, la,.. la, la,

DOL.

bound,..... Fills all the for - est dell. La, la, la,.. la, la,

f f RITEN. pp

stray,..... My heart remains, nor will it stray, Our love is so sin - cere. La, la, la,.. la, la,

CRES. f pp RIT. f

la,..... la, la,..... la, la,..... la, la, My heart would burst with bliss.

la,..... la, la,..... la, la,..... la, la, Fills all the for - est dell.

CRES. f pp RIT. f

la..... la, la,..... la, la,..... la, la, Our love is so sin - cere.

W. TAFTS.

WHERE THE FLOWERS ARE GROWING.

H. S. P.

m MODERATO. CRES.

1. Where the beauteous flow'rs are growing, Where the summer winds are blowing, Where the mill-wheel round is going, Where the rip - pling stream is flow - ing, Sparkling in the sun - ny ray,

2. Tho' we love the flow'ret springing, Tho' we love the sky - lark singing, As his flight he's upward wing-ing, When we hear the chime-bells ring-ing, To the fields we haste a - way,

CRES.

1. There we love a - while to lin - ger, When the morning's fin - ger,
2. From our homes a-while re - tir - ing, Wisdom's joys in - spir - ing,

mp

Sparkling in the sunny ray, CRES. There we love a - while to lin - ger, When the morning's dewy fin-ger First unvails the face of day. { Flow'rs are growing, Winds are blowing, Mill-wheel go - ing, Riv - er flowing,

To the fields we haste away, From our homes awhile re - tir - ing, Wisdom's joys our hearts inspiring. Nothing shall our pleasure stay. { Flow - 'ret springing, Sky-lark sing-ing, Up - ward winging, Chime-bells ringing, }

mf

CRES.

CRES. *p* *f*

Flow'rs are grow - ing, Winds are blow - ing, Mill-wheel go-ing, River flowing, Sparkling in the sun-ny ray, Sparkling in the sunny ray, way, a - way, a - way, a - way.

p *f*

Flow - 'ret springing, Sky-lark sing-ing, Upward wing-ing, Chime-bells ringing, We to pleasure haste a-way, We to pleas-ure haste a - way, a - way, a - way, a - way.

CRES. *p* *f*

BEAUTIFUL STREAM.

E. C. GREENLEE.

ALLEGRO. *p* *f* *p*

1. Streamlet, gently flow - ing near, By the loft - ty moun - tain side; Ev - er may thy mu - sic cheer, Ev - er may thy wave - lets glide.

p *f* *p*

2. Fresh and fair the flow - ers spring, Where thou windest thro' the glade, Cheerful birds as gai - ly sing, Where thou flow - est thro' the shade.

CHORUS. RIT. *p* RIT. A TEMPO.

Not the rush - ing an - gry foam, Play - ing loud with noise and strife; But thy smoothe and gen - tle stream, Be the em - blem of my life.

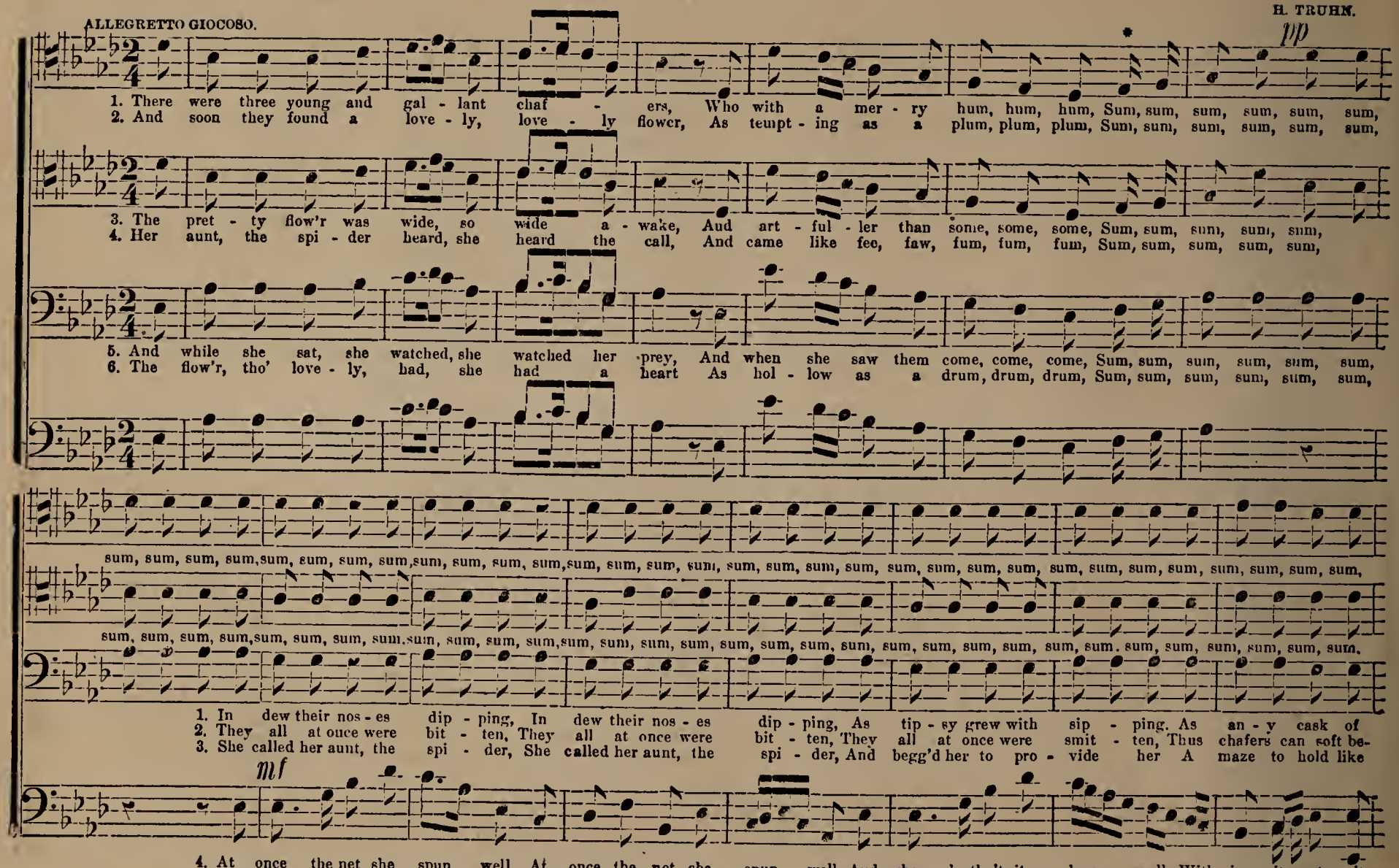
RIT. *p* RIT. A TEMPO.

Not the rush - ing an - gry foam. Play - ing loud with noise and strife; But thy smoothe and gen - tle stream, Be the em - blem of my life.

THE THREE CHAFERS.

MALE QUARTET OR PART-SONG.

H. TRUHN.


ALLEGRETTO GIOCOSO.
pp
1. There were three young and gal - lant chaf - ers, Who with a mer - ry hum, hum, hum, Sum, sum, sum, sum, sum, sum,
2. And soon they found a love - ly, love - ly flower, As tempt - ing as a plum, plum, plum, Sum, sum, sum, sum, sum, sum,
3. The pret - ty flow'r was wide, so wide a - wake, Aud art - ful - ler than some, some, some, Sum, sum, sum, sum, sum,
4. Her aunt, the spi - der heard, she heard the call, And came like fee, faw, fum, fum, fum, Sum, sum, sum, sum, sum,
5. And while she sat, she watched, she watched her prey, And when she saw them come, come, come, Sum, sum, sum, sum, sum, sum,
6. The flow'r, tho' love - ly, had, she had a heart As hol - low as a drum, drum, drum, Sum, sum, sum, sum, sum, sum,
sum, sum, sum, sum, sum,

CRES. *sf*

sum, 1. As tip - sy grew with sip - ping, As an - y cask of rum, As an - y cask of rum.
sum, 2. They all were deep - ly sn it - ten, Thus chafers can soft be - come, Thus chafers can soft be - come.

sum, 3. And begg'd she would pro - vide her A maze to hold like gum, A maze to hold like gum.
sum, 4. And when she tho't it done well, With - in it sat quite dumb, With - in it sat quite dumb.

p *sf*

rum, sum, sum, 5. And suck'd them thin as wa - fers, They nev - er more would hum, They nev - er more would hum.
come, sum, sum, 6. Fine chaf - ers, and we've taught ye That love is all a hum, That love is all a hum.
gum, sum, sum,

p

dumb; sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, (*Bass sings words here.*)
hum, (*Bass sings sum.*)
hum,

BEWARE, THE NIGHT IS DARK.

(FOUR PART SONG.)

R. W. TAYLOR. HARRY FORESTER. By per.

pp

Beware, be-ware, the night is dark! The drifting clouds are rent a - sun-der; The air is strange-ly calm, and hark! A peal, a peal of dis - tant

Beware, be-ware, the night is dark! The drifting clouds are rent a - sun-der; The air is strange-ly calm, and hark! A peal, a peal of dis - tant

Slow. *pp* MODERATO. Second time softer. Faster. *pp* Slow. Faster.

Beware, be-ware, the night is dark! The drifting clouds are rent a - sun-der; The air is strange-ly calm, and hark! A peal, a peal of dis - tant

Beware, the Night is Dark. Continued.

ff pp Slow. Faster. CRES. p m

thunder, Beware, beware, the night is dark! The drifting clouds are rent asunder, The air is strangely calm, and hark! A peal, a peal of dis - tant thunder. Oh,

thunder, Beware, beware, the night is dark! The drifting clouds are rent asunder, The air is strangely calm, and hark! A peal, a peal of dis - tant thunder.

ff pp p

thunder, Beware, beware, the night is dark! The drifting clouds are rent asunder, The air is strangely calm, and hark! A peal, a peal of dis - tant thunder.

mp A little slower.

go not forth, the tem-pest's might Is not to be en-countered lightly; More wise to rest on such a night Beside the

mp p

Oh, go not forth, the tempest's might Is not to be en-countered light, More wise to rest on such a night Beside the

mp p

Oh, go not forth, the tempest's might Is not to be en-countered lightly, More wise to rest on such a night Beside the

mp p

Beware. Concluded.

fire that bla-zes bright-ly, Oh, go not forth, Oh, go not forth, oh, go not forth, oh, go not forth. The night is dark, the night is dark.

fire that bla-zes bright-ly, Oh, go not forth, Oh, go not forth, oh, go not forth, oh, go not forth. The night is dark, the night is dark.

accel. agitato. *rit.* *D.C. ad lib. pp lento assai.*

fire that bla-zes bright-ly, Oh, go not forth,..... Oh, go not forth,..... Oh, go not forth, oh, go not forth, The night is dark, the night is dark.

SERENADE. Awake, sweet Lady.

FRANK M. DAVIS.

rit.

1. A - wake! sweet la - dy, a - wake! awake! For the moonlight enchantingly falls, O'er for-est and meadows and down by the beach, The shining sea restlessly calls.
2. A - wake! my dear one; a - wake! awake! And come down in the glow of the night; Till thy heart shall repeat the sweet passion of mine, And love shall be all our de-light.

a - wake!.....

CHORUS.

A - wake! a - wake! a - wake! a - wake! a - wake! a - wake! a - wake! a - wake! a - wake! a - wake! a - wake! sweet la - dy, a - wake!

awake!

a - wake!..... A -

Awake! a - wake! Awake! a - wake! a - wake! sweet la - dy, a - wake! awake! awake! a - wake! a - wake! a - wake!

wake! a - wake! a - wake! a - wake! a - wake! sweet la - dy, a - wake! awake! awake! a - wake! awake! a - wake!

FIRESIDE CAROL.

VIRGINIA GABRIEL.

mf MODERATO.

1. The glow of sum - mer sun-shine, The gold of autumn fields, Have nev - er half the bright - ness The win - try fire - side

2. Is there a tale that's dear - er, In all our af - ter days, Than those we heard in child - hood, A - round the crackling

mf

3. We look and long for summer, Crown'd with its bloom-ing flow'rs, But we have greet-ings war - mer, For win - ter's twi - light

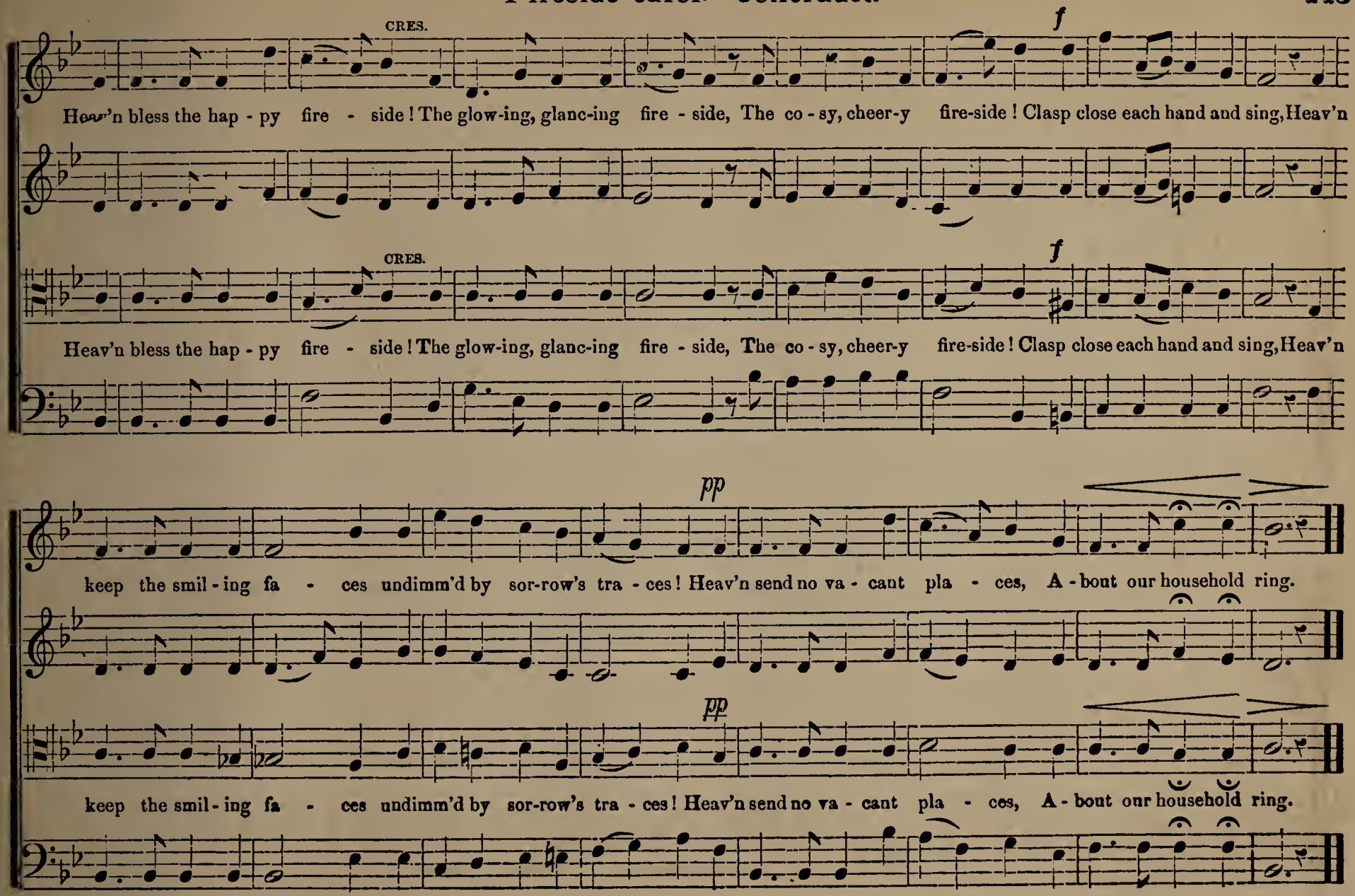
p

yields; And one hour round the fire - light, Is worth a long spring day, So let us nes - tle clos - er, And sing the hour a - way!

blaze? Or are their songs more wel-come, Than those which long a - go, Dear voi - ces sang in cho - rus A - bout the yule log glow!

p

hours; When those we che-rish gath - er, As eve - ning shad - ows fall; And leaping tongues of fire - light, Speak wel-come to us all.


CRES.
f
Heav'n bless the hap - py fire - side! The glow-ing, glanc-ing fire - side, The co - sy, cheer-y fire-side! Clasp close each hand and sing, Heav'n
CRES.
f
Heav'n bless the hap - py fire - side! The glow-ing, glanc-ing fire - side, The co - sy, cheer-y fire-side! Clasp close each hand and sing, Heav'n
pp
keep the smil - ing fa - ces undimm'd by sor-row's tra - ces! Heav'n send no va - cant pla - ces, A - bout our household ring.
pp
keep the smil - ing fa - ces undimm'd by sor-row's tra - ces! Heav'n send no va - cant pla - ces, A - bout our household ring.

THE COWS ARE IN THE CORN. Song.

LIVELY.

1. Oh! father's gone to market town, He was up before the
2. From all the mist - y morning air There comes a summer
3. How strange at such a time of day The mill should stop its

WITH SPIRIT.

SLOWER.

day; And Jam - ie's af - ter rob - ins' nests, And the man is mak - ing hay; And whist - ling down the hol - low goes The boy that minds the mill, While
sound, A mur - mur, as of wa - ters, comes From ships, and trees, and ground; The birds, they sing up - on the wing, The pig - eons bill and coo, And
clatter, The far - mer's wife is list-'ning now, And won - ders what's the matter! Oh! wild the birds are sing - ing in The woodland on the hill, While

A TEMPO.

VIGOROSO AD LIB.

A TEMPO.

mother from the kitchen door, is calling with a will;
o - ver hills and hollow rings A - gain the loud ha! - loo?
whistling up the hollow goes The boy that minds the mill!

Pol - ly! Pol - ly! The cows are in the corn! Pol - ly! Pol - ly! The cows are in the corn!

HOME BY THE RIVER.

DEXTER SMITH.

C. A. WHITE.

QUARTETTE OR CHORUS.

1. There's a spot that is dear to me ev - er, Thro' the world as I drear - i - ly roam, 'Tis the old cot that stands by the riv - er, The place that we call our sweet home;
2. When the hopes that the fond heart will cher - ish, Fade a-way in the glare of the world, There's a sol - ace that nev - er will per - ish, Tho' storms at our ref - uge are hurled;
3. For 'tis there where dwell those who are dearer Than the gold from the depths of the land, There are hearts that are warmer and dearer Than treasures which wealth can command.

SOPRANO SOLO. *Obligato.* (4 voices if balance is sung by a chorus.)

For 'tis there in childhood's hours, When the earth seem'd fill'd with flow'rs, And my heart was free and light, As the riv - er that sparkles so bright.

1st and 2nd SOPRANO.

pp

1. For tis there that I dwelt in my childhood's bright hours, When the earth seem'd a garden of birds and of flow'rs Where the brook sings its song from the dawn to the night, As it flows to the river that sparkles so bright.
2. There the lamp burns as bright in the window for me, As the beacon to sailor on wild, rolling sea. And I know that the walls of the old cot are blest, With the joys and the comforts of sweet ho - ly rest.
3. 'Tis the home of the heart on the river's green shore, When the birds and the bees sing their songs by the door, When the roses are blooming in beauty and pride, And softly forever the river doth glide.

BASS.

CHORUS.

Last verse repeat Chorus. pp
rit ad lib.

Yes, a home by the riv - er give me, then, Yes, a home where the spir-it finds rest; 'Tis the spot that I love to re-turn to, Like the birds to their sweet cosy nest.

Yes, a home by the riv - er give me, then, Yes, a home where the spir-it finds rest; 'Tis the spot that I love to re-turn to, Like the birds to their nest.

THE NIGHTINGALE.

MILTON. H. S. PERKINS.

mf LARGO. *p* ALLEGRO MARCATO. ♩ = 72. CRES. *f*

O night - in - - gale that on yon bloomy spray warblest at eve, O night - in - gale, O night - - in - gale.... O

O night - in - gale that on yon bloomy spray warblest at eve, O night - in - gale, O night - in - gale, O night -

mf CRES.

O night - in - gale, O night - in-gale that on yon bloomy spray....

CRES. *f*

O night - in - gale, O night - in-gale that on yon bloomy spray.... war - blest at

night - in-gale that on yon bloomy spray, war - blest at eve, that war - blest at eve, When all the woods are

- in-gale that on yon bloomy spray, O night - in-gale that war - blest, that war - blest at eve, When all the woods are still, the

war - blest at eve, that war - blest, that on yon bloomy spray..... warblest at eve, When all the

p

eve, war - blest at eve, O night-in - gale, O night - in-gale that war - blest at eve, When all the woods are still, When

RIT. pp f LARGO. 1st time. pp 2nd time. mp ♩. = 72.

still, When all the woods are still, When all the woods are still, the woods are still. O night - in the woods are still. Thou with fresh

mp

woods, When all the woods are still.... are still, When all the woods are still, O night - in the woods are still. Thou with fresh

RIT. pp f pp mp

woods are still, the woods, When all the woods are still, the woods are still. O night - in the woods are still. Thou with fresh

all the woods are still, When all the woods are still, the woods are still O night - in the woods are still. Thou with fresh

f ALLEGRO. ♩ = 104. CRES.

hope the lov - er's heart doth fill, Thou with fresh hope the lov-er's heart doth fill, While the jolly

f CRES.

hope the lov - er's heart doth fill, Thou with fresh hope the lov-er's heart doth fill, While the jolly hours lead

f CRES.

hope the lov - er's heart doth fill, Thou with fresh hope the lov - er's heart doth fill, While the jolly hours lead on, lead

CRES.

While the jolly hours lead on, lead

The Nightingale. Concluded.

hours lead on, lead on, to the op - 'ning day, While the jolly honrs lead on, While the jolly honrs lead on,

on,..... lead on, to the op - 'ning day, the op - 'ning day, While the jolly hours lead on, While the jolly hours lead on,

..... on, the hours lead on, to the op - 'ning day, op'ning day, While the jolly hours lead on, while the jolly hours lead on,

CRES.

on, lead on, the hours lead on to the op - 'ning day,..... op'ning day, While the jolly hours lead on, while the jolly hours lead on, to the

CRES.

1st time. TEMPO AD LIB. 2d time.

to the op'ning day, to the op - 'ning day, to the op - 'ning day, While the jolly hours lead on to the op'ning day, to the op'ning day.

CRES.

to the op - 'ning day, the op'ning day, While the jolly honrs lead on to the op - 'ning day, While the jolly hours lead on to the op'ning day, to the op'ning day.

to the op - 'ning day, op'ning day, to the op - 'ning day, While the jolly hours lead on to the op'ning day, to the op'ning day.

CRES.

op - 'ning day,..... the op'ning day, While the jolly hours lead on to the op - 'ning day, While the jolly hours lead on to the op'ning day

HARK! APOLLO STRIKES THE LYRE. Glee.

ANDANTINO CON MOTO.

H. R. BISHOP.

CRES. *pp* CRES.

p Hark! hark! hark! A - pol-lo strikes the lyre, A - pol - lo strikes the lyre, Hark! hark! hark! A - pol - lo strikes the

Hark! hark! hark! A - pol-lo strikes the lyre, Hark! A - pol-lo strikes the lyre, Hark! hark! hark! hark! hark! hark!

Hark! hark! hark! A - pol-lo strikes the lyre, Hark! A - pol-lo strikes the lyre, *pp* Hark! hark! hark! hark! hark! hark!

f *ff* *f*

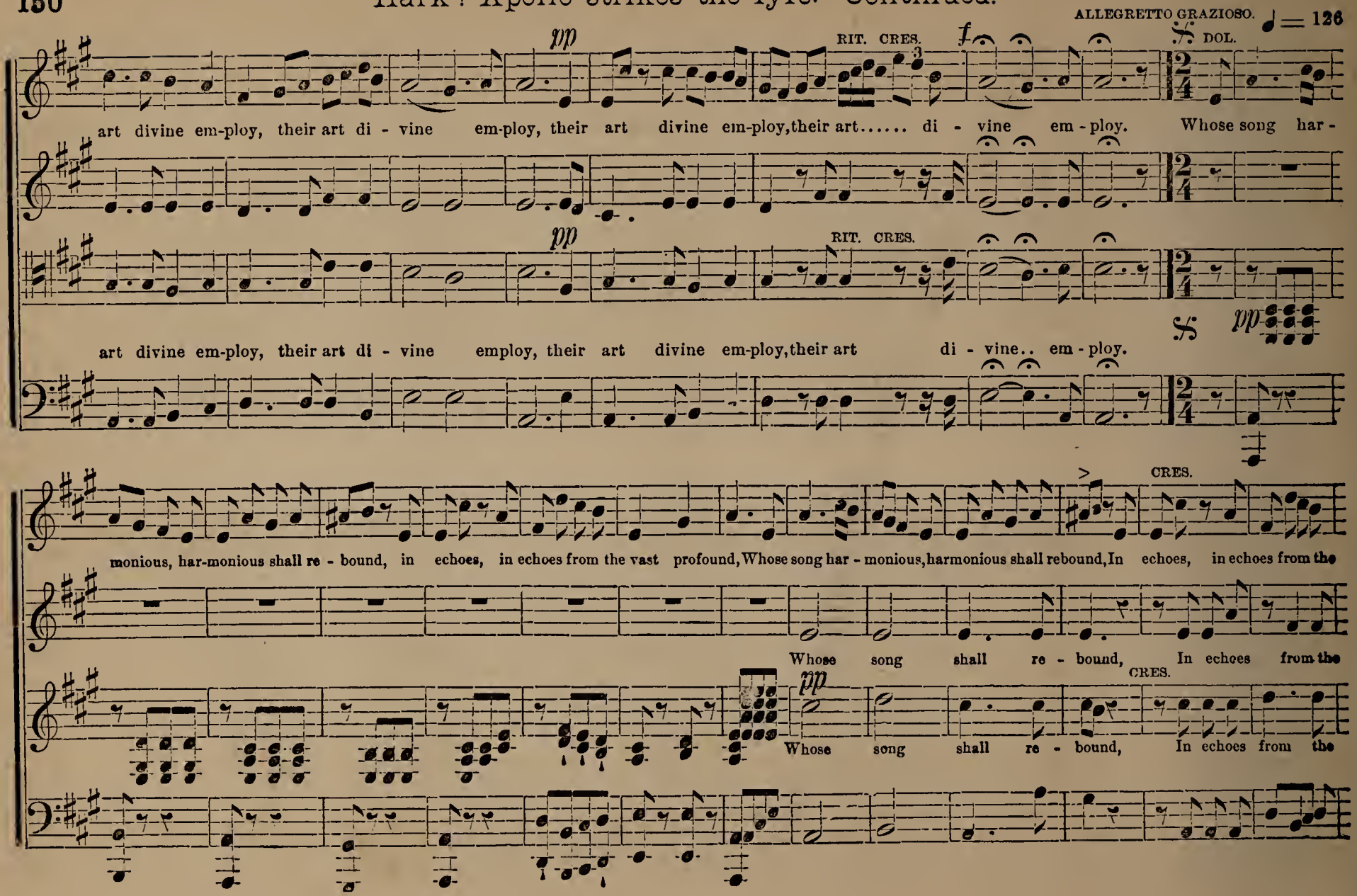
lyre! A - pol - - lo strikes the lyre; And loud-ly, loudly sounds the golden wire, To bid of heaven the tuneful, tuneful choir, Their

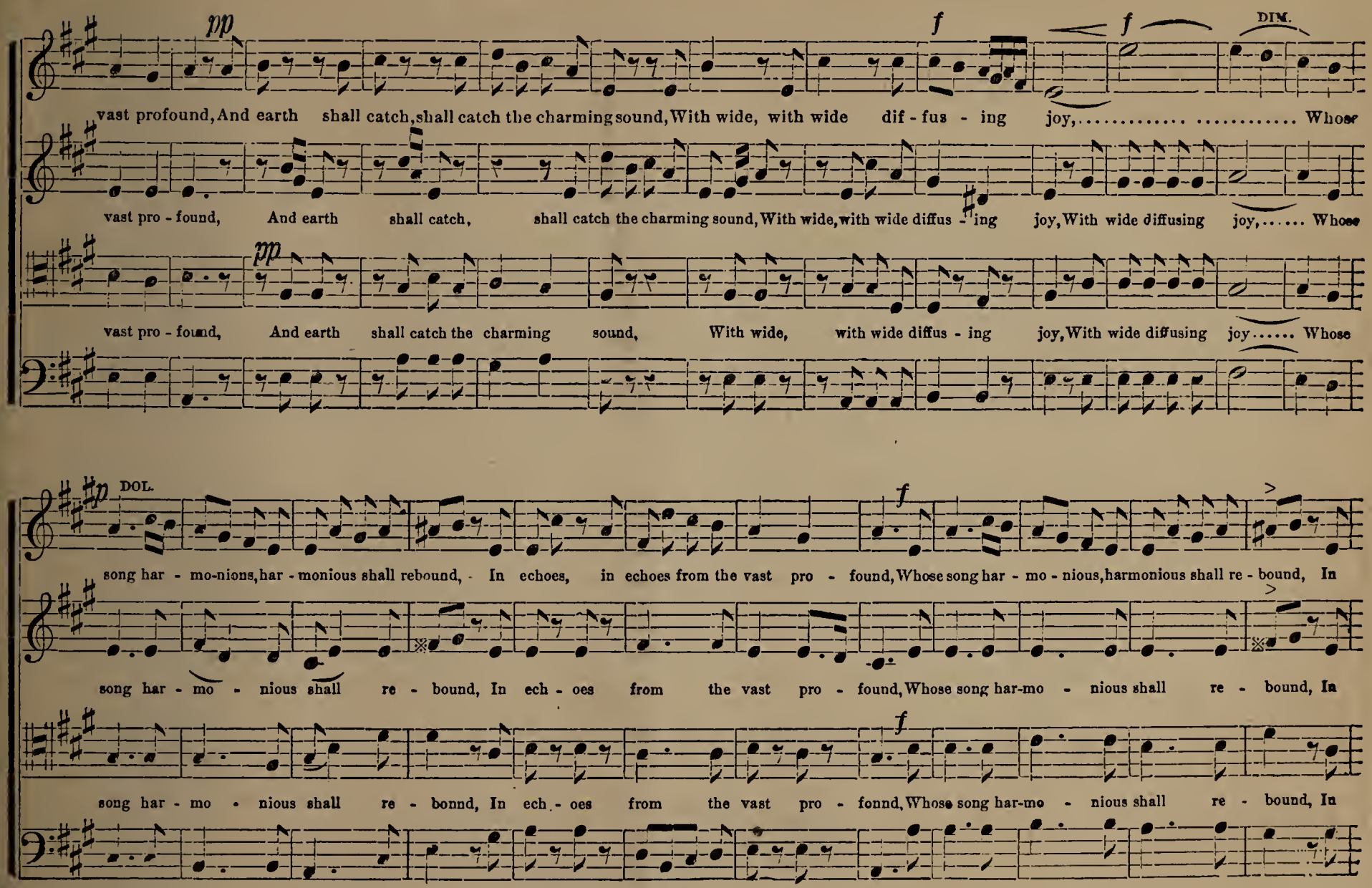
Hark! hark! A - pol - lo strikes the lyre, And loud-ly, loud - ly sounds the golden wire, To bid of heaven the tuneful, tuneful choir, Their

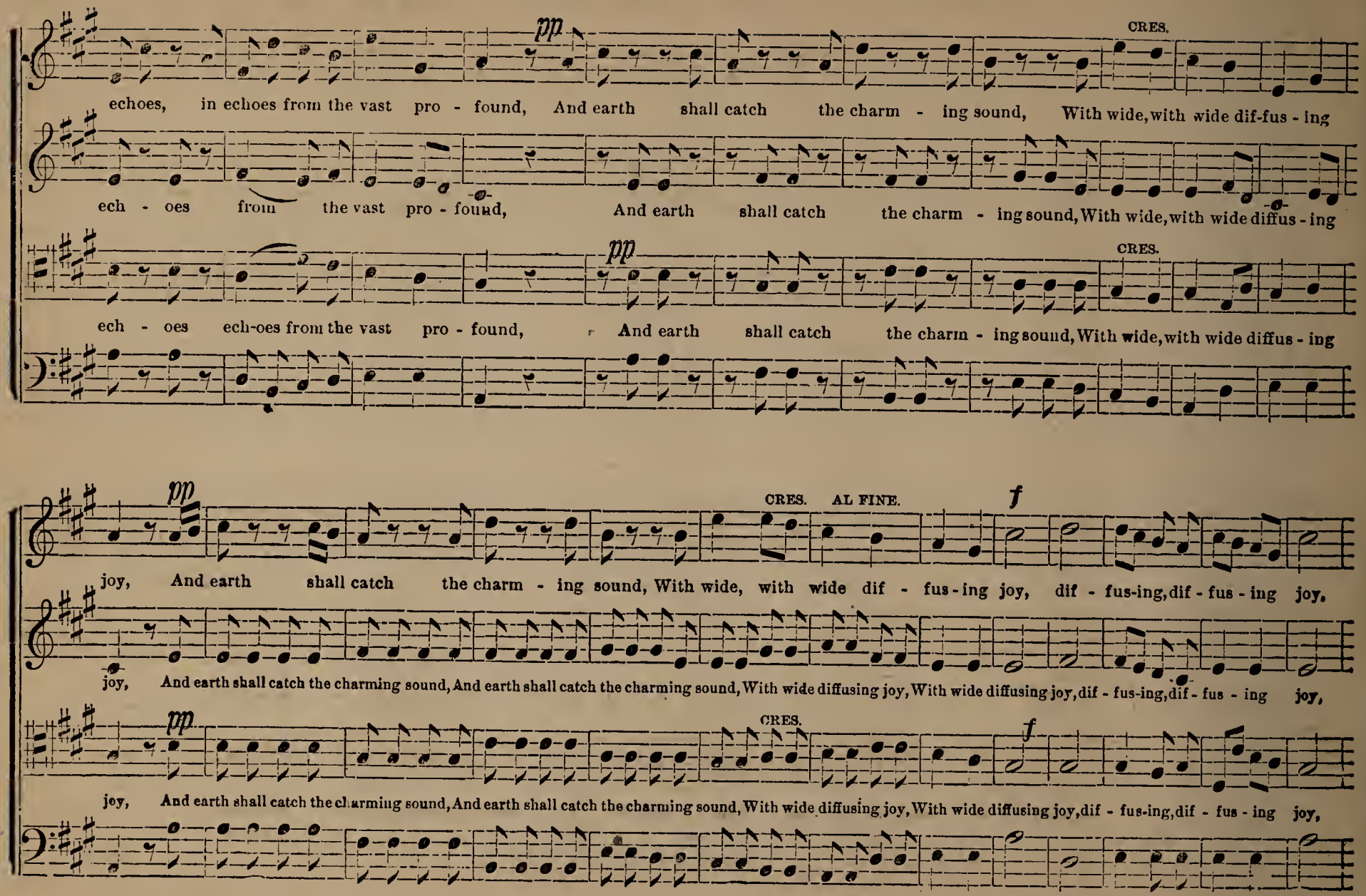
ff *p* *f*

Hark! hark! A - pol - lo strikes the lyre, And loud-ly, loud - ly sounds the golden wire, To bid of heaven the tuneful, tuneful choir, Their

Hark! Apollo strikes the lyre. Continued.




pp
f
f
DIM.
vast profound, And earth shall catch, shall catch the charming sound, With wide, with wide dif - fus - ing joy, ... Whose
vast pro - found, And earth shall catch, shall catch the charming sound, With wide, with wide diffus - ing joy, With wide diffusing joy, ... Whose
pp
vast pro - found, And earth shall catch the charming sound, With wide, with wide diffus - ing joy, With wide diffusing joy ..... Whose
p DOL.
f
song har - mo-nions, har - monious shall rebound, In echoes, in echoes from the vast pro - found, Whose song har - mo - nious, harmonious shall re - bound, In
song har - mo - nious shall re - bound, In ech - oes from the vast pro - found, Whose song har-mo - nious shall re - bound, In
f
song har - mo - nious shall re - bonnd, In ech - oes from the vast pro - fonnd, Whose song har-mo - nious shall re - bound, In


pp
CRES.
echoes, in echoes from the vast pro - found, And earth shall catch the charm - ing sound, With wide, with wide dif-fus - ing
ech - oes from the vast pro - found, And earth shall catch the charm - ing sound, With wide, with wide diffus - ing
pp
CRES.
ech - oes ech-oes from the vast pro - found, And earth shall catch the charm - ing sound, With wide, with wide diffus - ing
pp
CRES. AL FINE.
f
joy, And earth shall catch the charm - ing sound, With wide, with wide dif - fus - ing joy, dif - fus-ing, dif - fus - ing joy,
joy, And earth shall catch the charming sound, And earth shall catch the charming sound, With wide diffusing joy, With wide diffusing joy, dif - fus-ing, dif - fus - ing joy,
pp
CRES.
f
joy, And earth shall catch the charming sound, And earth shall catch the charming sound, With wide diffusing joy, With wide diffusing joy, dif - fus-ing, dif - fus - ing joy,

CRES. ff Repeat ALLEGRO.

dif - fus - ing, dif - fus - ing joy, with.. wide.... dif - fus - ing joy.....

dif - fus - ing, dif - fus - ing joy, with.. wide ... dif - fus - ing joy.....

CRES. ff

with wide dif - fus - ing joy, with.. wide.... dif - fus - ing joy.....

OH, HAIL US, YE FREE.

ALLEGRO CON BRIO. Arr. from "ERNANI," VERDI, by H. S. P.

CRES. ff Oh, hail....

f

us, ye free! we come; The tempest, the breeze o'er land, and o'er sea, To breathe.. on the free, at home,

m

CRES

Then welcome the winds, the wan-der-ing winds; That far o'er the o-cean, Its storms and com-mo-tion Have sought for the

ff

SOPRANOS.

free!..... The light-nings lit our path.... With wild and lu-rid flames, The thunders spoke in wrath.

TENORS.

ALTO. AD LIB.

CRES.

And storm-clouds darkly came Where fearful breakers flash'd, As o'er the waves we dash'd, We rush'd to land in tempest, We bow'd to proud old

BASS.

f

f

DIM.

FULL CHORUS.

pp

for-est, And crush'd the mon-arch oak,..... Thus on..... and on we flow,..... Till all the wide world knew 'Twas freedom's voice that spoke, And

8va

SOP. AND ALTO.

f *pp* *ff*

then so calm we sank to rest Up - on the lake-let's gen-tle breast, That hard-ly curled the glass - y wave, The rip-ple we gave! Or if we swept tem-pes - tu - ous

then so calm we sank to rest Up - on the lake-let's gen-tle breast, That hard-ly curled the glass - y wave, The rip-ple we gave! Or if we swept tem-pes - tu - ous

ff

pp *ff*

there, Or stirred the wild tu-mul-tu-ous air, The bow of heaven's ir-ra-di-ate form Arose, and calm'd to peace the storm, Or if we swept tempestnous there, Or stirr'd the

there, Or stirred the wild tu-mul-tu-ous air, The bow of heaven's ir-ra-di-ate form Arose, and calm'd to peace the storm, Or if we swept tempestuous there, Or stirr'd the

pp *ff*

p CRES.

wild tu-mul - tu-ous air; The bow of heaven's ir - ra - di - ate form A - rose and calm'd to peace the storm. That peace, and those bow'rs, We join with a

wild tu-mul - tu-ous air; The bow of heaven's ir - ra - di - ate form A - rose and calm'd to peace the storm. Farewell to the bonrs,

p

O Hail us. Concluded.

The storm in his rout, shout, Yes! The storm in his rout, We join with a shout! The storm in his rout, Yes! The storm in his rout, Farewell to the hours; That peace and those bowers, Yes! The storm in his rest, The wave we climb, The thunder chime! While far we hold, unchain'd and in his rout, But madly glad, in storm-y glee, The wave we climb, And loud-ly join the rolling sea, And thunder chime! While far we hold, unchain'd and free, Our march sublime, Our march sublime, ... Our ..... march .... sub - lime ..... free, Our march sublime, Our march sublime, ... Our ..... march .... sub - lime .....

f ff mf CRES. m p CRES. ff

(Play eighth notes to end.)

H. S. PERKINS.

1. Fa-ther, how manifold thy ways ! Thy mighty works call forth our praise; The valleys and the mountains stand, As works of thine Al -might-y hand.

2. To God the Fa - ther, let us sing, To God, the Son, the ris -en King; And e-qual-ly with them a - dore The Spir -it, now and ev - er-more.

3. Praise God from whom all blessings flow; Praise him, all creatures here below; Praise him above, ye heavenly host, Praise Father, Son, and Ho - ly Ghost.

THANKSGIVING. L. M.

H. S. PERKINS.

1. Give thanks to God, he reigns above; Kind are his tho'ts, his name is love ; His mer-cy a-ges past have known, And ages long to come shall own.

2. O let us, then, with joy record The truth and goodness of the Lord! How great his works, how kind his ways ! Let every tongue pronounce his praise.

CAMERON. L. M.

H. S. PERKINS.

MODERATO.

1. How sweet the hour of clos - ing day, When all is peaceful and se - rene; And when the sun with cloudless ray, Sheds mellow lus - tre o'er the scene.

2. Such is the Christian's part-ing breath; So peacefully he sinks to rest; When faith, endued from heav'n with pow'r, Sustains and cheers his languid breast.

3. Pure as the breath of ver - nal skies, So pure let our con - tri - tion be; And purely let our prais-es rise To him who bled up - on the tree.

WONDROUS CROSS. L. M.

E. C. GREENLEE. By per.

LEGATO.

1. When I sur-vey the wondrous cross On which the Prince of glo - ry died, My richest gain I count but loss, And pour contempt on all my pride.

2. See, from his head, his hands, his feet, Sorrow and love flow mingled down; Did e'er such love and sor-row meet, Or thorns compose so rich a crown?

3. Were the whole realm of na - ture mine, That were a pres-ent far too small; Love so a - maz-ing, so di-vine, Demands my soul, my life, my all.

MAJESTY. L. M.

H. S. PERKINS.

1. Father, how man-i - fold thy ways! Thy mighty works call forth our praise: The valleys and the mountains stand As works of thine Al-might - y hand.

2. Wisdom, and pow'r, and love divine, In all thy works un-riv-alled shine; Let ev'-ry creature join to tell, Our Father do - eth all things well.

GILBERT. L. M.

H. S. PERKINS.

1. There is a stream whose gentle flow Sup - plies the ci - ty of our God; Life, love, and joy still gliding thro', And wat'ring our di - vine abode.

2. That sa - cred stream, whose holy fount Does all our raging fears control; Sweet peace thy promises af - ford, And give new strength to fainting souls.

TOWNSEND. L. M. No. 1.

H. S. PERKINS.

1. Sweet harp of Ju - dah, shall thy sound No more be heard on earth-ly ground; No mortal raise the lay a - gain, That rung thro' Ju - dah's saint-ed reign?

2. No! for to high - er worlds be - long The won - ders of thy sa - cred song; Thy prophet bards might sweep thy chords, Thy glo - rious bur - den was the Lord's.

3. Tho' faintly swell thy notes sub-lime, Far dis - tant down the stream of time; Yet, to our ears the sounds are giv'n, And e'en thy ech - o tells of heav'n.

TOWNSEND. L. M. No. 2.

CANTABILE.
SOLO.

SOLO.

H. S. PERKINS.

1. Sweet harps of Ju - dah, shall thy sound No more be heard on earthly ground; No mortal raise the lay a - gain, That rung thro' Judah's saint - ed reign?

2. No! for to high - er worlds be - long The won-ders of thy sa-cred song; Thy prophet-bards might sweep thy chords, Thy glo - rious burden was the Lord's.

3. Tho' faintly swell thy notes sub - lime, Far dis-tant down the streams of time; Yet, to our ears the sounds are giv'n, And e'en thy ech-o tells of heav'n.

TOWNSEND. L. M. No. 3.

H. S. PERKINS.

ANDANTE.

1. Sweet harp of Ju-dah, shall thy sound No more be heard on earthly ground; No mor-tal raise the lay a-gain, That rang thro' Judah's saint-ed reign?

2. No! for to high-er worlds be-long The wonders of thy sacred song; Thy prophet-bards might sweep thy chords, Thy glorious burden was the Lord's.

3. Though faintly swell thy notes sublime, Far distant down the stream of time; Yet to our ears the sound is giv'n, And e'en thy ech - o tells of heav'n.

SOPHIA. L. M.

L. A. SHEDD.

1. When, as re - turns this sol - emn day, Man comes to meet his Maker, God; What rites, what hon-ors shall he pay? How spread his sov'reign name abroad?

2. Vain, sin - ful man! cre - a - tion's Lord Thy meagre off'rings well may spare; But give thy heart, and thou shalt find, Thy God will hear thy fervent pray'r.

VERMILLION. L. M.

T. B. CUNNINGHAM.

1. Come, gracious Spirit, heavenly Dove, With light and com-fort from above; Be thou our Guardian, thou our Guide, O'er eve-ry tho't and step pre-side.

2. The light of truth to us dis-play, And make us know and choose thy way; Plant holy fear in eve-ry heart, That we from God may ne'er de-part.

3. Lead us to God, our fi-nal rest, To be with him for-ev-er blest: Lead us to heav'n, its bliss to share, Fullness of joy for-ev-er there.

LIVING WATER. L. M.

W. KNIGHT.

p

1. Sweet is the work, my God, and King, To praise thy name, give thanks and sing, To show thy love by morn-ing light, And talk of all thy truth by night.

2. When grace has pu-ri-fied my heart, Then I shall share a glo-rious part; And fresh supplies of joy be shed, Like ho-ly oil to cheer my heart.

p *f*

3. Then shall I see, and hear and know All I de-sired or wish'd be-low; And eve-ry pow'r find sweet em-ploy In that e-ter-nal world of joy.

MOZART. L. M.

MOZART.

ANDANTINO.

1. Thy ways, O Lord, with wise de-sign, Are framed up-on thy throne above; And ev' - ry dark or bend - ing line Meets in the cen - tre of thy love.

2. My fa-vored soul shall meek - ly learn To lay her rea - son at thy throne; Too weak thy secrets to dis-cern, I'll trust thee for my guide a - lone.

MORNING. L. M.

C. W. SYKES.

1. An-other six days' work is done; An-other Sabbath is be - gun: Return, my soul, un - to thy rest; Enjoy the day thy God hath blest.

2. Oh that our tho'ts and thanks may rise As grateful incense to the skies! And draw from heav'n that sweet repose, Which none but he who feels it knows.

3. In ho-ly du-ties let the day, In ho-ly pleasures pass a - way; How sweet a Sabbath thus to spend, In hope of one that ne'er shall end.

FISKE. L. M.

W. L. WOODCOCK.

1. From every storm-y wind that blows, From eve-ry swel-ling tide of woes; There is a calm a sure re - treat, 'Tis found be-neath the mer - cy seat.

2. There is a scene where spir-its blend, Where friend holds fel-low-ship with friend; Tho' sunder'd far by faith, they meet Around one com-mon mer - cy seat.

3. Oh! let my hand for - get her skill, My tongue be si - lent, cold and still; This throbbing heart for - get to beat, If I for - get the mer - cy seat.

CONCORD. L. M.

F. W. MESSE.

1. From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re - deem-er's name be sung Thro' ev - 'ry land, by ev - 'ry tongue.

2. E - ter - nal are thy mer - cies Lord; E - ter - nal truth at-tends thy word: Thy praise shall sound from shore to shore, Till suns shall rise to set no more.

SANTA ROSA. L. M. 6 lines.

H. S. PERKINS.

1. The Lord my pasture shall prepare, And feed me with a shepherd's care, His presence shall my wants supply, And guard me with a watch-ful eye.

2. Tho' in a bare and rugged way, Thro' devious, lonely wilds I stray, Thy presence shall my pains be-guile, The bar - ren wil-derness shall smile.

3. Tho' in the paths of death I tread, With gloomy shadows overspread, My steadfast heart shall fear no ill, For thou, O Lord! art with me still;

My noon - - day walks he shall at - tend, And all my mid - night hours de - fend.

With sud - - den greens and herb - - age crowned; And streams shall mur - mur all a - round.

Thy friend - - ly crook shall give . . . me aid, And guide me through the dis - mal shade.

INVITATION. L. M.

Arr'd from KIMBALL.

CRES.

Come, my beloved, haste away, Cut short the hours of thy delay; Fly like a youthful hart or roe, Over the hills where spices grow. Fly like a

Come, my beloved, haste away, Cut short the hours of thy delay; Fly like a youthful hart or roe, Over the hills where spices grow.

CRES.

Fly like a youthful hart or

youthful hart or roe, Over the hills where spices grow; Fly like a youthful hart.... or roe, O - ver the hills.... where spi - ces grow, grow.

CRES.

Fly like a youthful hart or roe, O - - - ver the hills where spices grow. O-ver the hills.... where spi - ces grow, grow.

CRES.

Fly like a youthful hart..... or roe, O - - - ver the hills where spices grow, Over the hills where spi - ces grow, grow.

roe, Over the hills where spi - - ces grow; Fly like a youthful hart..... or roe, O - ver the hills where spi - ces grow, grow.

MORNING DEVOTION. C. M.

ORSON PERKINS.

1. Lord, in the morn-ing thou shalt hear My voice as - cend-ing high; To thee will I di - rect my prayer, To thee lift up mine eye.

2. Up to the hills where Christ is gone, To plead for all his saints, Pre-sent - ing at his Fa-ther's throne, Our songs and our complaints.

3. O, may the spir - it guide our feet In ways of righteousness; Make eve - ry path of du - ty straight, And plain be - fore our face.

HARBOR. C. M.

LEGATO CON ESPRESSIONE.

H. S. PERKINS.

1. There is an hour of hallow'd peace, For those with cares oppress'd, When sighs and sorrowing tears shall cease, And all be hushed to rest.

2. There is a home of sweet re-pose, Where storms as-sail no more, The stream of end-less pleasure flows, On that ce - les - tial shore.

JOY TO THE WORLD. C. M.

H. S. PERKINS.

VIGOROSO.

1. Joy to the world! the Lord is come! Let earth re - ceive her King; Let eve - ry heart pre - pare him room, And heav'n and na - ture sing, And heav'n and na - ture sing, And heav'n and na - ture sing.

2. Joy to the world! the Sav - iour reigns! Let men their songs em - ploy, While fields and floods, rocks hills and plains Re - peat the sounding joy, Re - peat the sounding joy, Re - peat the sound - ing joy.
(1.) And heav'n and na - ture sing, And heav'n and na - ture sing.

3. He rules the world with truth and grace, And makes the na - tions prove The glo - ries of his righ - teous - ness, And won - ders of His love, The won - ders of His love. The won - ders of His love.

SATURDAY NIGHT. C. M.

H. S. PERKINS.

DOLCE.

1. When the worn spir-it wants re-pose, And sighs her God to seek; How sweet to hail the evening's close, That ends the wea - ry week.

2. How sweet to hail the ear - ly dawn, That o - pens on the sight; When first that soul re-viv - ing morn, Sheds forth new rays of light!

3. Sweet day! thine hours too soon will cease, Yet, while they gently roll, Breathe, heav'nly Spirit, source of peace, A Sabbath o'er my soul.

COPELAND. C. M.

R. H. PERKINS.

DUETT.

1. Je - sus! I love thy charming name; 'Tis music to my ear; Fain would I sound it out so loud, That earth and heav'n might hear.

2. Thy grace shall dwell up - on my heart, And shed its fragrance there; The noblest balm of all its wounds, The cor - dial of its care.

WITH MUCH FEELING.
SOPRANO OBLIGATO.

LONGING. C. M.

H. S. PERKINS.

RIT.

1. As pants the hart for cool - ing streams, When heat-ed in the chase; So longs my soul, O God, for thee, And thy refreshing grace.
2. For thee, my God, the liv - ing God, My thirst - y soul doth pine; Oh! when shall I behold thy face, Thou Majes-ty di-vine?

1. As pants the hart for cooling streams, When heated in the chase; So longs my soul, O God, for thee, And thy refreshing grace.

2. For thee, my God, the living God, My thirst - y soul doth pine; Oh! when shall I behold thy face, Thou Majes-ty di-vine?

MODERATO.

DEVOTION. C. M.

ORSON PERKINS. 1881.
In his 79th year.

1. Oh for a clos - er walk with God, A calm and heav'nly frame; A light to shine up-on the road That leads me to the Lamb!

2. Where is the bless - ed - ness I knew, When first I saw the Lord? Where is the soul-refreshing view Of Je - sus, and his word?

SOLOMON. C. M.

WILLIAM W. BENTLEY.

ANDANTE.

1. Great God, as in thy courts we meet, Thy presence we implore; And while we bow at Je - sus' feet, May we thy grace a - dore.

2. Our hearts with faith and hope in-spire, As we address thy throne: For eve - ry sin and vain de-sire, May Je - sus' blood a - tone.

3. The Ho - ly Spir - it now impart, Our wand'ring tho'ts to guide; Bid eve - ry sin - ful tho't depart, And each in love a - bide.

FULLER. C. M.

L. A. SHEDD.

1. Father, whate'er of earth-ly bliss Thy sov' - reign will de-nies, Ac - cept - ed at Thy throne of grace, Let this pe - ti - tion rise.

2. Give me a calm, a thankful heart, From ev - 'ry murmur free; The blessings of Thy grace im - part, And make me live to Thee.

3. Let the sweet hope that Thou art mine, My life and death attend; Thy presence thro' my jour - ney shine, And crown my journey's end.

HARTFORD. C. M.

IRVING EMERSON.

1. Let ev - 'ry mor - tal ear at - tend, And ev - 'ry heart re-joice; The trum-pet of the Gos-pel sounds With an in - vit - ing voice.

2. The heav'nly gates of gos - pel grace Stand o - pen night and day; Lord, we are come to seek sup-plies, And drive our wants a - way.

PARTING. C. M.

ANDANTE.

ORSON PERKINS.
Taftsville, Vt. In his 77th year. 1873.

1. Lord, when to - geth-er here we meet, And taste Thy heav'nly grace, Thy smiles are so di - vine-ly sweet, We're loth to leave the place.

2. Yet Fa - ther, since it is Thy will That we must part a - gain, O, let Thy gracious pres-ence still With ev - 'ry one re-main.

3. Thus let us all in Christ be one, Bound with the cords of love, Till we, a - round Thy glorious throne, Shall joy - ous meet a - bove.

GOLDEN CITY. C. M.

H. S. PERKINS.

1. A - gain the Lord of life and light, A-wakes the kindling ray, Dis-pels the darkness of the night, And pours in - creas-ing day.

2. This day be grateful homage paid, And loud ho - san-nas sung; Let glad-ness dwell in eve - ry heart, And praise on eve - ry tongue.

3. Ten thousand different lips shall join To hail this welcome morn, Which scatters blessings from its wings To na - tions yet un-born.

WAYNE. C. M.

T. B. CUNNINGHAM.

1. Oh, for a thousand tongues to sing My dear Redeemer's praise; The glories of my God and King, The tri-umphs of his grace!

2. My gracious Mas - ter and my God, As-sist me to proclaim, To spread thro' all the earth a - broad, The hon - ors of thy name.

3. Je - sus! the name that charms our fears, That bids our sor - rows cease: 'Tis music to my ravish'd ears, 'Tis life, and health, and peace.

HARTLAND.* C. M.

ORSON PERKINS. 1871. By per.

MODERATO. RIT. AD LIB.

1. When I can read my ti-tle clear To mansions in the skies, I bid farewell to ev-'ry fear, And wipe my weeping eyes, And wipe my weeping eyes.

2. Let care, like a wild deluge, come, And storms of sorrow fall; May I but safely reach my home, My God, my heav'n, my all, My God, my heav'n, my all.

RIT. AD LIB.

3. Then shall I bathe my weary soul In seas of heav'nly rest; And not a wave of trouble roll Across my peaceful breast, Across my peaceful breast.

(* Hartland, Vt, in memory of birth-place. 1803.)

SOUTHWICK. C. M.

H. L. PEASE.

LEGATO. *m* *f* DIM.

1. Thou dear Re - deem-er, dy-ing Lamb, I love to hear of thee; No mu-sic's like thy charming name, Nor half so sweet can be, Nor half so sweet can be.

2. My Je - sus shall be still my theme, While on this earth I stay; I'll sing my Saviour's lovely name, When all things else decay, When all things else decay.

3. When I appear in yonder cloud, With all his favored throng, Then will I sing more sweet, more loud, And Christ shall be my song, And Christ shall be my song.

PARKER. C. M.

C. W. BENNETT. By Per.

1. Blest Je-sus! when my soar - ing tho'ts O'er all Thy grac-es rove, How is my soul in trans - port lost, In won - der, joy, and love!

1. On Thy dear cross I set my eyes; Then raise them to Thy seat, 'Till love dissolves my in - most soul, At my Re - deem - er's feet.

XARIFFA. C. M.

D. S. HAKES.

1. Thou dear Re - deemer, dy-ing Lamb, I love to hear of Thee; No mu - sic's like thy charm-ing name, Nor half so sweet can be.

3. Oh, may I ev - er hear thy voice In mer - cy to me speak; In thee, my Priest, will I re - joice, And thy sal - va - tion seek.

SUBMISSION. C. M.

C. W. SYKES.

1. Fa - ther! what'e'er of earth - ly bliss Thy sov'reign will de-nies, Ac - cept-ed at thy throne of grace, Let this pe - ti-tion rise.

2. Give me a calm, a thank-ful heart, From every mur - mur free; The blessings of thy grace im-part, And make me live to thee.

HEARN. C. M.

E. C. GREENLEE. Jan. 1st, 1863.

MODERATO.

1. The year is gone be-yond re-call, With all its hopes and fears; With all its bright and glad'ning smiles, With all its mourner's tears.

2. To thee we come, O gracious Lord. The new - born year to bless; De - fend our land from pes - ti-lence; Give peace and plenteousness.

3. From e - vil deeds that stain the past, We now de - sire to flee; And pray that fu - ture years may all Be spent, good Lord, for thee.

CLINTON. C. M.

GENTLY. H. M. ESTABROOKE.

1. See Israel's gen-tle Shepherd stand, With all en-gaging charms; Hark! how he calls the ten-der lambs, And folds them in his arms!

2. "Per-mit them to approach," he cries, "Nor scorn their humble name; For 'twas to bless such souls as these The Lord of an-gels came."

3. We bring them, Lord, in thankful hands, And yield them up to thee; Joy-ful that we our-selves are thine, Thine let our off-spring be.

GOSHEN. C. M.

A. B BRAGDON.

1. Ye peaceful saints, fresh cour-age take: The clouds ye so much dread Are big with mer-cy, and shall break In blessings on your head.

2. Judge not the Lord by fee-ble sense, But trust him for his grace: Be-hind a frown-ing prov-i-dence He hides a smil-ing face.

3. His pur-pos-es will rip-en fast, Un-fold-ing eve-ry hour; The bud may have a bit-ter taste, But sweet will be the flower.

SENECA. C. M.

WILBUR A. CHRISTY.

1. I love to steal a-while a-way, From every cum-b'ring care, And spend the hours of set-ting day, In hum-ble, grate-ful prayer.
2. I love in sol - i - tude to shed The pen-i - ten-tial tear, And all his love and grace to plead, When none but God is near.

JONESVILLE. C. M.

WITH ANIMATION.

H. ROBBINS.
Jonesville Mich. In his 71st year. 1883.

1. All hail the power of Je - sus' name! Let an - gels pros - trate fall; Bring forth the roy - al
2. Let ev - 'ry kin - dred, ev - 'ry tribe, On this ter - res - trial ball; To him all ma - jes -

di - a - dem, And crown him Lord of all, And crown him Lord of all.

ty as - scribe, And crown him Lord of all, And crown him Lord of all.

NEW JERUSALEM. C. M.

Arr. from INGALLS.

WITH ANIMATION.

From the third heav'ns where God re - sides, That ho - ly, hap - py place; The new Je - ru - sa - lem comes down, A

From the third heav'ns where God re - sides, That ho - ly, hap - py place; The new Je - ru - sa -

The new Je - ru - sa - lem comes down, Adorned, a -

dorned..... with shining grace, The new Je-ru-sa - lem comes down, Adorned with shining grace, A-dorned with shin - ing grace.

The new Je-ru - sa-lem comes down, Adorned with shin - ing grace, Adorned with shining grace, A - dorned with shin-ing grace.

lem comes down, Adorned.. ..... with shining grace, The new Je-ru-sa-lem comes down Adorned with shining grace, Adorned with shin-ing grace.

dorned with shining grace, The new Jerusalem comes down, Adorned with shining grace, Adorned with shining grace, Adorned with shining grace.

KEARSARGE. C. P. M. (8, 8, 6; 8, 8, 6.)

H. S. PERKINS.

1. O could I speak the matchless worth, O could I sound the glories forth Which in my Sav - ior shine! I'd soar, and touch the heav'nly strings, And vie with Gabriel while he sings,

2. I'd sing the precious blood he spilt, My ransom from the dreadful guilt Of sin and wrath di - vine; I'd sing his glorious right-eous-ness, In which all perfect heavenly dress,

And vie with Gabriel while he sings, In notes al - most di - vine.

In which all perfect heavenly dress, My soul shall ev - er shine.

IMMANUEL. (No. 2.) C. P. M.

ORSON PERKINS.

1. The Lord in - to his gar - den comes, The spi - ces yield a rich per - fume,

2. When thou, my right - eous Judge shall come To take thy ran-somed peo - ple home,

The lil - ies grow and thrive; Re - fresh - ing showers of grace di - vine, From Je - sus flows to eve - ry vine, And makes the dead re - vive

Shall I a - mong them stand? Shall such a worth - less worm as I, Who sometimes am a - fraid to die, Be found at thy right hand.

IMMANUEL. S. M.

H. P. SOUTHWICK.

MAESTOSO.

1. Come, we that love the Lord, And let our joys be known; Join in a song of sweet ac - cord, And thus surround the throne.

2. The hill of Zi - on yields A thousand sa - cred sweets; Before we reach the heavenly fields, Or walk the golden streets.

3. Then let our songs a - bound, And eve - ry tear be dry; We're marching thro' Im-manuel's ground, To fair - er worlds on high.

RENVILLE. S. M.

A. KNIGHT.

GENTLY.

1. Oh Lord, our heav'nly King, Thy name is all di-vine; Thy glo - ries round the earth are spread, And o'er the heav'ns they shine.

2. The Fa-ther and the Son, And Spir- it we a - dore; We praise, we bless, we wor - ship thee, Both now and ev - er-more.

ANDERING SHEEP. S. M.

J. W. DUNCAN.

1. I was a wandering sheep, I did not love the fold; I did not love my Shepherd's voice, I would not be con - trolled.

2. The Shepherd sought his sheep, The fa - ther sought his child; They followed as o'er vale and hill, O'er des - erts waste and wild.

MYRON. S. M.

MODERATO.

L. A. SHEDD.

1. Thou ver - y pres - ent aid, In suff - 'ring and distress. The mind which still on thee is stayed, Is kept in per - fect peace.

2. The soul by faith reclined On the Re - deem-er's breast, 'Mid rag - ing storms, ex - ults to find, An ev - er - last - ing rest.

HOMEWARD. S. M.

H. S. PERKINS. By per.

ANDANTE. DOLCE.

1. One sweetly sol-emn thought Comes to me o'er and o'er; I'm near-er to my heav'n-ly home, Then e'er I've been be-fore.

2. Near-er my Fa-ther's house, Where man-y man-sions be; And nearer to the great white throne; Near-er the crys-tal sea.

4. Near-er the bound of life, Where falls my bur-den down; Near-er to where I leave my cross, And where I take my crown.

RAYMOND. S. M.

H. M. KING. By per.

ANDANTE. CON ESPRESS.

CRES.

1. Oh, where shall rest be found, Rest for the wea-ry soul! 'Twere vain the o-cean's depths to sound, Or pierce to ei-ther pole.

2. The world can nev-er give The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

3. Be-yond this vale of tears, There is a life a-bove, Un-meas-ured by the flight of years, And all that life is love.

CANAAN. S. M.

H. S. P.

1. How beau-teous are their feet, Who stand on Zi - on's hill! Who bring sal - va-tion on their tongues, And words of peace reveal!

2. How charm-ing is their voice! How sweet the tid - ings are! Zi - on, be-hold thy Sav-ior, King; He reigns and triumphs here.

3. The watchmen join their voice, And tune - ful notes em - ploy; Je - ru - sa - lem breaks forth in songs, And deserts learn their joy.

STOCKBRIDGE. S. M.

WITH VIGOR.

H. S. PERKINS.

1. Be - hold the loft - y sky, Declares its Ma-ker God; And all the star - ry worlds on high, Proclaim his pow'r abroad, Proclaim his pow'r a - broad.

2. The darkness and the light, Still keep their course the same, While night to day, and day to night, Di - vine-ly teach his name, Di - vine - ly teach his name.

3. Ye Christian lands re - joice; Here he reveals his word; We are not left to nature's voice, To bid us know the Lord, To bid us know the Lord.

SHEPHERD. S. M.

ANDANTE. H. S. PERKINS.

1. The Lord my shep-herd is, I shall be well sup-plied; Since he is mine, and I am his, What can I want be - side?

2. He leads me to the place, Where heav'nly pas-ture grows; Whose healing wa - ters gen - tly pass, And full sal - va - tion flows.

HARMON. S. M.

MODERATO. E. C. GREENLEE.

1. O where shall rest be found, Rest for the wea - ry soul? 'Twere vain the ocean's depths to sound, Or pierce to ei - ther pole.

2. The world can nev - er give, The bliss for which we sigh; 'Tis not the whole of life to live, Nor all of death to die.

3. Be - yond this vale of tears There is a life a - bove, Un - meas-ured by the flight of years; And all that life is love.

SPRINGVALE. S. M.

H. P. SOUTHWICK.

1. Come to the land of peace; From shad - ows come away; Where all the sounds of weep-ing cease, And storms no more have sway.

2. Fear hath no dwell - ing here; But pure re - pose and love, Breathe thro' the bright celes - tial air, The spir - it of the dove.

3. Come to the bright and blest, Gath-ered from eve - ry land; For here thy soul shall find its rest, A - mid the shin - ing band.

HOME. S. M.

H. S. P.

1. O where shall rest be found, Rest for the wea - ry soul, 'Twere vain the o - cean's depths to sound, Or pierce to ei - ther pole.

2. Be - yond this vale of tears, There is a life a - bove, Un-meas - ur'd by the flight of years, And all that life is love.

MATHEWS. S. M.

H. P. SOUTHWICK.

1. Sweet is the task, O Lord, Thy glorious acts to sing; To praise thy name and hear thy Word, And grate - ful off-'rings bring.

2. Sweet, at the dawn-ing hour, Thy boundless love to tell; And, when the night-wind shuts the flow'r, Still on the theme we dwell.

3. Sweet, on this day of rest, To join, in heart and voice, With those who love and serve thee best, And in thy name re - joice.

PROVIDENCE. S. M.

H. S. PERKINS.

1. How gen - tle God's commands! How kind his pre - cepts are! Come, cast your bur - den on the Lord, And trust his con - stant care.

2. His boun - ty will pro - vide, His saints se-cure - ly dwell; The hand that bears cre - a - tion up Shall guard his chil - dren well.

3. His good-ness stands approved, Unchanged from day to day; I'll drop my bur - den at his feet, And bear a song a - way.

WANDERER. S. M. Double.

H. S. PERKINS.

1. I was a wand'ring sheep, I did not love the fold; I did not love my Shepherd's voice, I would not be con - trolled.

2. The Shepherd sought his sheep, The fa - ther sought his child; They fol - low'd on o'er vale and hill, O'er des - erts waste and wild.

RIT.

I was a way-ward child, I did not love my home; I did not love my fa-ther's voice, I loved a - far to roam.

RIT.

They found me nigh to death, Famished and faint and lone; They bound me with the bands of love, They saved the wand'ring one.

MADISON. 7s.

H. S. PERKINS.

1. Now the shades of night are gone; Now is passed the ear - ly dawn; Lord, we would be thine to - day, Drive the shades of night a - way.

2. Make our souls as noon-day clear, Ban-ish eve - ry doubt and fear; In thy vine-yard, Lord, to - day, We would la - bor, we would pray.

3. Praise the name of God most high, Praise him all be - low the sky; Praise him now and ev - er - more, His great name we now a - dore.

SABBATH EVENING. 7s.

H. S. PERKINS.

ANDANTE E LEGATO. DOLCE. *p* *f* DIM.

1. Soft - ly now the light of day Fades up - on our sight a - way; Free from care, from la - bor free, Lord! we would com - mune with thee.

DIM. *f*

2. Soon for us the light of day Shall for - ev - er pass a - way; Then, from sin and sor - row free, Take us, Lord! to dwell with thee.

TWILIGHT. 7s. Double

REV. S. F. SMITH.

H. S. P.

TRIO. ANDANTE DOLCE.
1st & 2nd SOPRANOS.

1. Soft-ly fades the twi-light ray Of the ho-ly Sab-bath day; Gen-tly as life's set-ting sun, When the Christian's course is run.
2. Still the spir-it lin-gers near, Where the even-ing wor-ship-per Seek com-mun-ion with the skies, Press-ing on-ward to the prize.

ALTO.

CHORUS.

RIT. E DIM.

Peace is on the world a-broad, 'Tis the ho-ly peace of God; Sym-bol of the peace with-in, When the spir-it rests from sin.
Sav-iour, may the Sab-baths be Days of peace and joy in thee! 'Till in heav'n our souls re-pose, Where the Sabbaths ne'er shall close.

MEDITATION. 7s. 6 lines.

H. S. PERKINS.

ALLEGRO MODERATO.

1. Safe-ly thro' an-oth-er week, God has bro't us on our way; Let us now a blessing seek, Waiting in his courts today; Day of all the week the best, Emblem of eternal rest.
2. While we seek supplies of grace, Thro' the dear Redeemer's name, Show thy rec-on-cil-ing face, Take a-way our sin and shame; From our worldly cares set free, May we rest, this day, in thee.
3. Glo-ry be to God on high, God, whose glory fills the sky; Glo-ry to the Lamb be giv'n, Glo-ry in the highest heav'n; His great name let all a-dore, Praise him now forevermore.

HAVEN. 7s. Double.

H. P. SOUTHWICK.

1. Jesus, lover of my soul, Let me to thy bosom fly, While the raging billows roll, While the tempest still is high, While the tempest still is high.

2. Other, refuge I have none; Hangs my helpless soul on thee; Leave, ah leave me not a-lone; Still support and comfort me, Still support and comfort me.

3. Thou, O Christ, art all I want! More than all in thee I find; Raise the fallen, cheer the faint, Heal the sick, and lead the blind, Heal the sick, and lead the blind.

Hide me, O my Saviour, hide, Till the storm of life is past; Safe in - to the haven guide; O re-ceive my soul at last, O receive my soul at last.

All my trust on thee is stay'd, All my help from thee I bring; Cover my defenceless head With the shadow of thy wing, With the shadow of thy wing.

Just and ho - ly is thy name; I am all unrighteousness; False, and full of sin, I am, Thou art full of truth and grace, Thou art full of truth and grace.

PRAISE OFFERING. 7s.

H. S. P.

MAESTOS

1. Praise to him who built the hills; Praise to him the stream who fills; Praise to him who lights each star, Sparkling in the blue a - far.

2. Praise to him who wakes the morn, Rays of light, and hopes new-born, Draws the shadows of the night, Curtains o'er our wearied sight.

3. Praise to him who gives us food; Praise to him who lights our way; Praise him for each earthly good, We re-ceive from day to day.

NEWTON. 7s.

H. S. P.

1. Ho-ly Spir-it! Love Divine! Let thy light within me shine; Breathe thyself into my breast; Earnest of e - ter-nal rest, Earnest of e - ter - nal rest.

2. Let me nev-er from thee stray, Keep me in the narrow way; Keep me thine, forev-er thine; Let thy love and joy be mine, Let thy love and joy be mine.

ROME. 7s.

SOPRANO OBLIGATO. ANDANTE, DOLCE.

L. I. HOWE.

1. Now the shades of night are gone; Now the morn - ing light is come; Lord, may we be thine to-day; Drive the shades of sin a - way.

2. Fill our souls with heav'nly light, Ban - ish doubt and clear our sight; In thy service, Lord, to-day, May we la-bor, watch, and pray.

3. When our work of life is past, O re-ceive us then at last; Night and sin will be no more, When we reach the heav'nly shore.

EVENING. 7s.

C. W. SYKES.

1. Soft-ly now the light of day Fades up - on my sight a - way; Free from care, from la - bor free, Lord, we would commune with thee.

2. Soon from us the light of day Shall for - ev - er pass a - way; Then from sin and sor-row free, Take us, Lord, to dwell with thee.

STERLING. 7s.

From BEETHOVEN.

1. Gra-cious Spir-it! love di-vine! Let thy light with-in me shine; All my guilt-y fears re-move; Fill me with thy heav'n-ly love.

2. Let me nev-er from thee stray; Keep me in the nar-row way; Fill my soul with joy di-vine; Keep me, Lord, for-ev-er thine.

ROCK OF AGES.

D. S. HAKES.

Rock of A-ges, cleft for me, Let me hide my-self in thee; Let the wa-ter and the blood, From thy side a heal-ing flood,

Be of sin the doub-le cure— Save from wrath and make me pure.

RICHMOND. 7s.

M. REHCTAHT.

Je-sus, Lov-er of my Soul,

Let me to thy bo-som fly; While the bil-lows near me roll, While the tem-pest still is high.

KAIZER. 7s.

H. S. P.

1. Christ the Lord is ris'n to-day! Sons of men and an-gels say, Raise your joys and triumphs high; Sing, ye heav'ns, and earth re-ply.

2. Lives a-gain our glorious King! Where, O Death, is now thy sting? Once he died our souls to save, Death has triumphed o'er the grave.

3. Soar we now where Christ hath led, Following our ex-alt-ed Head; Made like him, like him we rise, Ours the cross, the grave, the skies.

HEIDLEBERG. 7s.

Arr. from SCHINN.

1. Depth of mer-cy! can there be, Mer-cy still reserved for me? Can my God his wrath for-bear, Me, the chief of sinners, spare?

2. I have long with-stood his grace, Long provoked him to his face, Would not hearken to his calls; Grieved him by a thousand falls.

3. Now in-cline me to re-pent, Let me now my sins la-ment; Now my oft re-volt de-plore, Weep, believe, and sin no more.

RICHARDS. 7s.

From KUCKEN.

1. Lord, we come before thee now, At thy feet we humbly bow; O do not our suit disdain, Shall we seek thee, Lord, in vain, Shall we seek thee, Lord, in vain?

2. Grant that all may ask and find Thee a God Supremely kind; Heal the sick, the captive free, Let us all re - joice in thee, Let us all re - joice in thee.

MANSFIELD. 7s. (Double.)

H. S. PERKINS.

ALLEGRETTO.

1. Part-ners of a glorious hope, Lift your hearts and voic - es up; No - bly let us bear the strife, Keep the ho - ll - ness of life;

2. Je - sus, fill us with thy love, Nev - er from our souls remove; Heart to heart u - nite and bless, Keep us in thy per - fect peace;

Still for-get the things be-hind, Fol - low Christ in heart and mind; To the mark unwea - ried press, Sieze the crown of right-eous - ness.

In our lives, our faith be known; Faith by ho - ly actions shown; Faith to look to God a - bove; Faith that al - ways works by love.

WATCHMAN. 7s. Double.

ALLEGRETTO. SOPRANO SOLO. TENOR SOLO. H. S. PERKINS.

1. Watchman! tell us of the night; What its signs of promise are. Trav'ler! o'er yon mountain height, See! that glo - ry beaming star.
Watchman! does its beauteous ray Aught of hope or joy fore - tell? Trav'ler! yes, it brings the day, Promised day of Is - ra - el.

2. Watchman! tell us of the night; High - er yet that star as-cends. Trav'ler! blessed-ness and light, Peace and truth its course portends.
Watchman! will its beams a-lonc Gild the spot that gave them birth? Trav'ler! a - ges are its own; See! it bursts o'er all the earth.

3. Watchman! tell us of the night; For the morning seems to dawn, Trav'ler! darkness takes its flight, Doubt and ter-ror are withdrawn.
Watchman! let thy wand'rings cease, Hie thee to thy qui - et home. Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come.

CHORUS. WITH ANIMATION.

1. Trav'ler! yes, it brings the day, Promised day of Is - ra - el! Trav'ler! yes, it brings the day, Promised day of Is - ra - el!

2. Trav'ler! a - ges are its own; See! it bursts o'er all the earth! Trav'ler! a - ges are its own; See! it bursts o'er all the earth!

3. Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come! Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come!

ONE BY ONE. 8s & 7s.

MODERATO.

Arr. by JULE E. PERKINS, By per.

1. One by one the sands are flowing, One by one the moments fall; Some are coming, some are go-ing, Do not strive to grasp them all.

2. One by one thy griefs shall meet thee, Do not fear the wicked band; One will fade while oth-ers greet thee, Shadows passing thro' the land.

3. Homes are golden links, God's tokens, Reaching heaven one by one; Take them lest the chain be broken, Ere thy pil-grim-age be done.

SUBMISSION. 8s & 7s.

WM. SIPSON.

1. Glorious things of thee are spoken, Zi - on, cit - y of our God; He whose word can ne'er be broken, Chose thee for his own a - bode.

2. On the Rock of Ag - es founded, What can shake her sure repose? With sal - vation's wall surrounded, She can smile at all her foes.

LAUREL STREET. 8s & 7s.

J. D. JONES.

1. Je - sus! who on Calvary's mountain Poured thy precious blood for me, Wash me in its flow - ing foun-tain, That my soul may spot - less be.

2. May the grace of Christ our Sav - ior, And the Father's boundless love, With the Ho - ly Spir - it's fa - vor, Rest up-on us from a-bove.

3. Thus may we a-bide in un - ion With each oth-er and the Lord; And pos-sess in sweet com-munion, Joys which earth cannot af-ford.

MORRILL. 8s, 7s & 4s

W. L. WOODCOCK.

1. Guide me, O thou great Je - ho - vah, Pil - grim thro' this bar - ren land; I am weak, but thou art mighty;

2. O - pen now the crys - tal foun - tain, Whence the heal - ing streams do flow; Let the fi - ery, cloud - y pil - lar

RIT. REPEAT. *pp*

Hold me with thy pow'r - ful hand: Bread of heaven! Bread of heaven! Feed me now, and ev - er - more.

Lead me all my jour - ney through: Strong De - liv-'rer! Strong De - liv - 'rer! Be thou still my strength and shield.

MEMORIA. 8s & 7s.

MODERATO. DOLCE. H. S. PERKINS.

1. Si-lent - ly the shades of even - ing Gather round my lonely door; Si-lent-ly they bring before me Fa-ces I shall see no more.
2. Oh, the lost, the un - for-got - ten! Tho' the world be oft for-got; Oh, the shroud-ed and the lone - ly! In our hearts they per-ish not.
3. How such ho - ly memories clus-ter, Like the stars when storms are past; Pointing us to joys ce - les - tial, We may hope to gain at last.

BENEDICTION. 8s & 7s, or 8s, 7s & 4s. (8, 7; 8, 7; 4, 7.)

H. S. P. Paris, Sept. 7, 1873. "Class and Choir." By per.

1. Fa - ther, let thy ben - e - dic-tion, Gen - tly fall - ing as the dew, And thy ev - er gra - cious presence,
2. Now to Fa - ther, Son, and Spir-it, God of love whom we a-dore; Glo - ry to thee now and ev - er,

Bless us all our jour - ney thro'. May we ev - er, may we ev - er Keep the end of life in view.

Glo - ry to thee ev - er - more; King e - ter - nal, Pow'r su - per - nal, Glo - ry to thee ev - er - more.

MARTHA. 8s & 7s. Double.

Arr. from FLOTOW. by H. S. P.

NOT TOO SLOW. 1 2 RIT. A TEMPO.

1. Guide me, O thou great Je - ho - vah, Pilgrim thro' this barren land;
I am weak, but thou art might-y, } Hold me with thy powerful hand; O-pen now the crystal fountain,

2. Feed me with thy heavenly man-na In this barren wil-der-ness;
Be my sword, and shield, and banner, } Be the Lord my righteousness; When I tread the verge of Jor - dan,

Whence the living wa - ters flow, Let the fie - ry, cloudy pil - lar, Lead me all my journey thro', Lead me all my jour-ney thro'.

Bid my anxious fears sub-side; Death of death, and hell's destruction, Land me safe on Canaan's side, Land me safe on Canaan's side.

OGDEN. 8s & 7s. Double.

H. S. PERKINS.

1. My days are glid-ing swift - ly by, And I, a pil-grim stran-ger, Would not de - tain them as they fly, Those hours of toil and dan - ger.

2. Should coming days be cold and dark, We need not cease our sing - ing; That per-fect rest naught can mo-lest, When golden harps are ring-ing.

3. Let sorrow's roughest tempests blow, Each chord on earth to sev - er; Our King has come, and there's our home, For-ev - er, and for - ev - er.

CHORUS.

For oh! we stand on Jordan's strand, Our friends are pass-ing o - ver; And just be - fore the shin - ing shore We may al - most dis - cov - er.

For oh! we stand on Jordan's strand, Our friends are pass-ing o - ver; And just be - fore the shin - ing shore We may al - most dis - cov - er.

NEW YEAR. 5s & 12s.

H. S. P.

1. Come, let us a - new Our journey pursue, Roll round with the year; And nev-er stand still Till the Master ap pear, And never stand still Till the Master ap - pear.

2. His a - dor - a-ble will Let us gladly ful - fil, And our talents improve, By the patience of hope, And the la-bor of love, By the patience of hope, And the la - bor of love.

3. Our life is a dream; Our time as a stream, Glides swiftly a - way, And the fu-gi-tive mo-ment re - fuses to stay, And the fu-gi-tive moment re - fu - ses to stay.

SUMMIT. 8s, 7s & 4s.

MAESTOSO.

H. S. PERKINS.

1. On the mountain top ap - pear-ing, Lo, the sa-cred herald stands; Welcome news to Zi-on bear-ing, OMIT. } Zion long in hostile lands; Mourning captive, mourning cap-tive, God him-self shall loose thy hands.

2. Peace and joy shall now attend thee, All thy warfare now is past; God, thy Savior, will defend thee, OMIT. } Victo-ry is thine at last; All thy conflicts, all thy conflicts, End in ev - er - last - ing rest.

ONWARD. 7s & 5s. Regular.

VIGOROSO MARCAT.

H. S. PERKINS.

1. On - ward speed thy conq'ring flight, An - gel, on - ward speed! Cast a - broad thy ra - diant light, Bid the shades re - cede;

2. On - ward speed thy conq'ring flight, An - gel, on - ward fly, Long has been the reign of night; Bring the morning nigh;

3. On - ward speed thy conq'ring flight, An - gel, on - ward speed! Morn - ing bursts up - on our sight, Lo! the time de - creed!

RIT. A TEMPO.

Tread the I - dols in the dust, Heath - en fanes de - stroy; Spread the gos - pel's ho - ly trust, Spread the gos - pel's joy.

Un - to thee earth's suff'rers lift Their im - plor - ing wail; Bear thine heaven's ho - ly gift, Ere their cour - age fail.

Now the Lord his king-dom takes, Thrones and em - pires fall; Now the joy - ous song a-wakes, "God is all in all."

EDITH. 7s & 6s. Double.

W. F. HEATH.

1. O Lamb of God! still keep me, Near to thy wounded side; 'Tis on - ly there in safe - ty And peace I can a - bide!

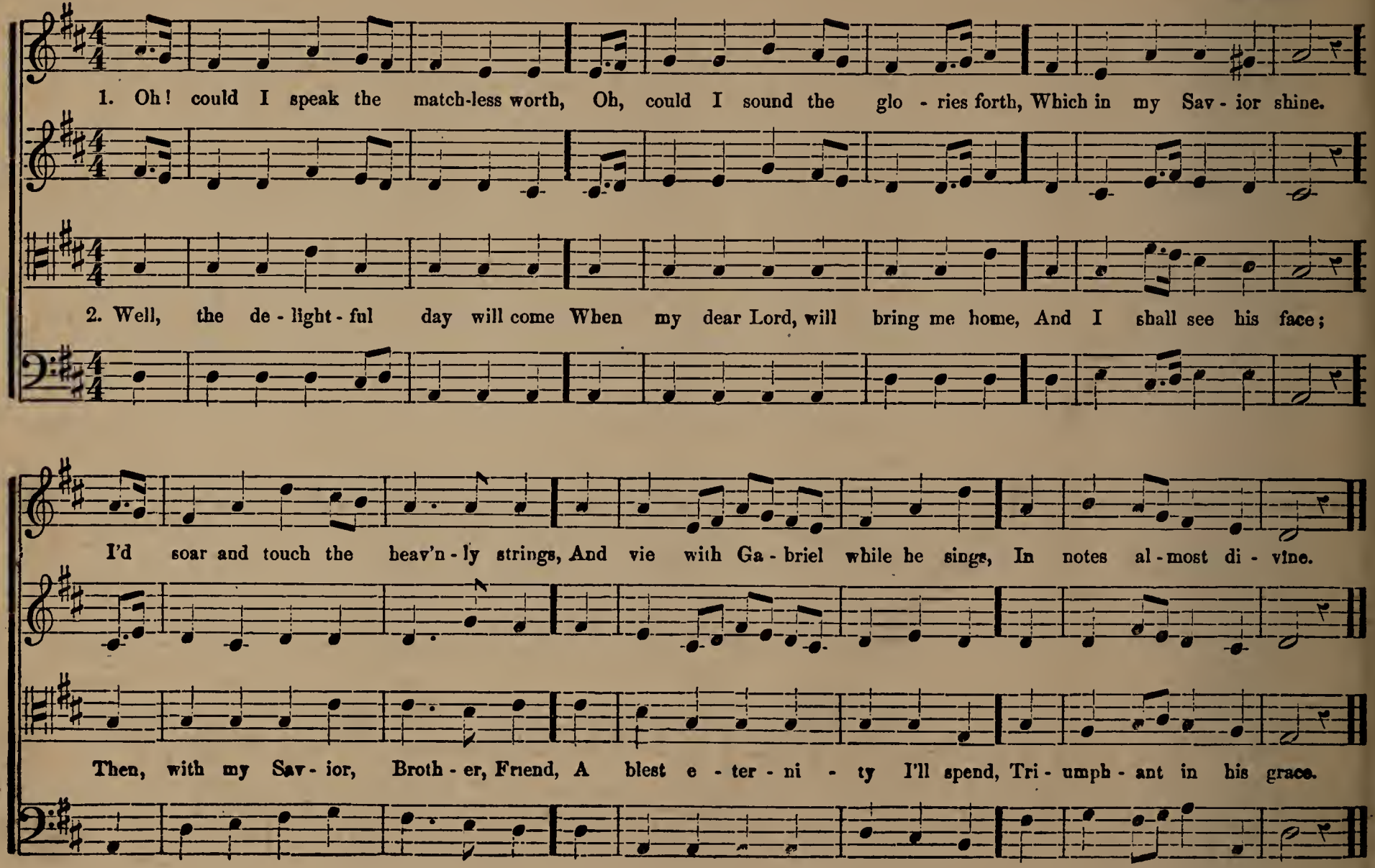
2. Soon shall my eye be-hold thee, With rap - ture, face to face; One half hath not been told me Of all thy power and grace.

What foes and snares surround me! What doubts and fears with-in! The grace that sought and found me, A - lone can keep me clean.

Thy beau-ty, Lord, and glo - ry, The won - ders of thy love Shall be the end - less sto - ry, Of all thy saints a - bove.

WORTHINGTON. 8s & 6s. (8, 8, 6; 8, 8, 6.)

W. KNIGHT.



ATCHISON. 5s & 7s. (5, 5, 7; 5, 5, 7.)

1. For - give my fol - ly, O Lord, most ho - ly; Cleanse me from ev - er - y stain! For thee I languish; Pi - ty my anguish, Nor let my sighing be vain.

2. Sin - ful, un - wor - thy, Trembling be - fore thee, Here at thy cross will I kneel; Thy love once bleeding, Now in - ter-ced-ing, Shall for my ransom a - vail.

HELME. H. M. (6, 6; 8, 8.)

MAESTOSO, VIGOROSO.

H. S. PERKINS.

1. Blow ye the trum-pet, blow, The glad - ly sol-emn sound!
Let all the na - tions know, To earth's re - mo-test bound, The year of ju - bi - lee is come; Re - turn, ye ransom'd sin - ners home.

2. The gos - pel trum-pet hear, The news of heav'nly grace;
And, sav'd from earth, ap - pear Be - fore your Savior's face: The year of ju - bi - lee is come; Re - turn, ye ransom'd sin - ners home.

COMMUNION. 9s & 8s. (9, 8; 9, 8.)

ANDANTE. CON ESPRESS.

H. S. PERKINS.

m *p* *pp*

1. Bread of the world in mer - cy broken, Wine of the soul in mer - cy shed! By whom the words of life were spoken, And in whose death our sins are dead.

2. Look on the heart by sor - row broken, Look on the tears by sin - ners shed, And be the feast to us a to-ken, That by thy grace our souls are fed.

REDEEMER. (Suitable for Easter.) 7s & 8s. (7, 8, 7; 8, 7; 7.)

H. M. SCOTT. GERMAN CHORAL. 17th Century.

1. Christ is ris - en, Bless - ed morn! When to watch - ing eye - lids wea - ry. And to bo - soms sad and torn,

2. Christ is ris - en, He the way Leads through shadows thick - ly fail - ing, Ever brightening to-wards the day,

3. Christ is ris - en, He the truth, 'Mid the fie - ry fur - nace mov - ing, Son of God, im - mor - tal youth,

4. Christ is ris - en, He the life, Fills the mouth of death with sing - ing, Till through hearts of care and strife,

From the tomb so dark and drear - y, Fair - er than the sons of men, Christ tri - um - phant came a - gain.

Where the morn - ing voi - ces call - ing, Cheer us through the threat - 'ning night, With Heaven's words of love and light.

His own tempt - ed child - ren prov - ing. Makes the flames from Sa - tan's hands, Burn off noth - ing but our bands.

Psalms of peace and joy are ring - ing; There - fore sing with sweet ac - cord, Hal - le - lu - jah, praise the Lord

NEARER HOME.

H. S. PERKINS.

1. One sweet - ly, sol - emn tho't Comes to me o'er and o'er; I'm near - er home to - day, Than I have been be - fore.
2. We ask a Father's aid, To lay the bur - den down; Then take us to his home, To wear a heav'nly crown.

CHORUS.

Repeat Chorus very softly.

Near - er home, near - er home, We'll sing as we go; Near - er home, near - er home, We'll sing as we go.

THE CROSS!

BOWRING.

F. W. MESSE.

1. In the cross of Christ I glo - ry, Towering o'er the wrecks of time; All the light of sa - cred sto - ry, Gathers round its head sub-line.
2. Bane and blessing, pain and pleasure, By the cross are sanc - ti - fied, Peace is there that knows no measure, Joys that thro' all time a - bide.

CHORUS.

Yes, in the cross of Jesus I glo-ry, For on the cross my Savior died, Bore all my sins and gave me full pardon, Glory to Him the cruci - fied.

MEEK AND LOWLY.

MAY BE SUNG BY MIXED VOICES

H. H. JOHNSON. By per.

1st TENOR. QUARTET. DUET. AD LIB.

2nd TENOR.

1. Meek and lowly, pure and holy, Chief among the "blessed three," Turning sadness into gladness, Heav'n-born art thou, Charity! Pity dwelleth in thy bosom, Kindness reigneth o'er thy
2. Hoping ev - er, fail-ing never, Tho' deceived, believing still; Long abiding, all confiding, To thy heav'nly Father's will, Never wea-ry of well do-ing, Nev - er fearful of the

1st BASS.

2nd BASS

FULL CHORUS.

heart, Gentle tho'ts alone can sway thee, Judgment hath in thee no part. Meek and lowly, pure and ho - ly, Chief among the "blessed three," Turning sadness into gladness, Heav'n-born art thou, Charity.
end; Claiming all mankind as brothers, Thou dost all alike befriend.

JESUS, MY ALL. 6s & 4s.

1. Lord, at thy mer - cy - seat, Hum - bly I fall; Plead - ing thy prom - ise sweet, Lord, hear my call;
2. Hark! how the words of love Ten - der - ly fall, Ere to the realms a - bove, Heard is my call;

Now let thy work be - gin, Oh, make me pure with - in, Cleanse me from ev - 'ry sin, Je - sus, my all.
Now ev - 'ry doubt has flown, Bro - ken my heart of stone, Lord, I am thine a - lone, Je - sus, my all.

OLD HUNDRED. L. M.

Be thou, O God, ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth display'd, Till thou art here as there obeyed.
Praise God from whom all blessings flow, Praise him all creatures here be - low; Praise him a - bove ye heavenly host; Praise Father, Son, and Ho-ly Ghost.

DUKE STREET. L. M.

BOLD. J. HATTON.

Lord, when thou didst as - cend on high, Ten thousand angels filled the sky; Those heav'nly guards a - round thee wait, Like chariots that attend thy state.

HEBRON. L. M.

DR. L. MASON.

Thus far the Lord has led me on; Thus far his pow'r prolongs my days; And eve-ry evening shall make known Some fresh memorial of his grace.

MISSIONARY CHANT. L. M.

CH. ZEUNER.

Ye Christian her - alds! go, proclaim Sal-vation thro' Im-manuel's name; To distant climes the tidings bear, And plant the rose of Sharon there.

WARD. L. M.

SLOW AND SOFT. Arr. by Dr. L. MASON.

There is a stream whose gentle flow Supplies the ci - ty of our God; Life, love, and joy, still gliding thro', And watering our di - vine a - bode.

HAMBURG. L. M.

GREGORIAN.

Kingdoms and thrones to God be - long; Crown him, ye na-tions, in your song: His wondrous name and power rehearse; His honors shall enrich your verse.

MARLOW. C. M.

CHANT. GREGORIAN.

Let all the lands, with shouts of joy, To God their voi - ces raise; Sing psalms in hon - or of his name, And spread his glo - rious praise.

CORONATION. C. M.

OLIVER HOLDEN.

All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all, Bring forth the royal di - a - dem, And crown him Lord of all.

BALERMA. C. M.

Oh hap - py is the man who hears In-struction's warn-ing voice; And who ce - les - tial wis-dom makes His ear - ly, on - ly choice.

PETERBORO'. C. M.

Once more, my soul, the ris - ing day, Sa - lutes my wa-king eyes; Once more, my voice, thy tri - bute pay To him who rules the skies.

CHINA. C. M.

SLOW. SWAN.

Why do we mourn de - part - ing friends, Or shake at death's a - larms? 'Tis but the voice that Je - sus sends To call them to his arms.

DUNDEE. C. M.

MODERATO.

Let not de - spair nor fell re - venge Be to my bo - som known; Oh give me tears for oth - ers' woes, And pa-tience for my own.

HO, REAPERS OF LIFE'S HARVEST.

GARFIELD'S Favorite hymn.

H. S. PERKINS.

1. Ho, reapers of life's harvest, Why stand with.....rust - ed blade, Until the night draws round thee And day be - gins to fade?
2. Thrust in your sharpened sickle And gather..... in the grain; The night is fast approaching And soon will.... come a - gain.
3. Mount up the heights of wisdom, And crush each.. er - ror low; Keep back no words of knowledge, That human hearts should know;

Why stand ye idly waiting For reapers.... more to come? The golden morn is passing, Why sit ye..... i - dle, dumb?
The Master calls for reapers, And shall he call in vain; Shall sheaves lie there ungathered And waste up - on the plain?
Be faithful to thy mission In service ..... of thy Lord, And then a golden chaplet Shall be thy..... just re - ward.

HYMN CHANT. "Come unto me."

H. S. P.

1. With tearful eyes I look around, Life seems a dark and.....storm - y sea, Yet, 'midst the gloom I hear a sound, A heavenly whis-per, "Come to me."
2. It tells me of a place of rest—It tells me where my..... soul may flee; Oh, to the weary, faint, oppressed, How sweet the bid - ding, "Come to me."
3. When nature shudders, loth to part From all I love, en - joy, and see; When a faint chill steals o'er my heart, A sweet voice ut - ters "Come to me."
4. Come, for all else must fail and die, Earth is no resting..... place for thee; Heaven-ward direct thy weeping eye, I am thy por-tion, "Come to me."
5. O, voice of mercy! voice of love! In conflict, grief and..... ag - o - ny, Support me, cheer me from above! And gently whis-per, "Come to me."

THY WILL BE DONE.

H. S. P.

mp *pp*

1. Thy will be done; in devious way The hurrying stream of life may run; Yet still our grateful..... hearts shall say:—Thy will be done.
2. Thy will be done; if o'er us shine A gladdening and a.... prosperous sun, This prayer shall make it more di - vine:—Thy will be done.
3. Thy will be done; tho' shrouded o'er Our path with gloom, one comfort, one Is ours, to breathe, while we a - dore,—Thy will be done. A - men.

HYMN CHANT. "Saviour and dearest Friend." (6s, 10s & 4s.)

H. S. P.

1. Savior and dearest Friend, Who dying.... groaned for me, Thoughtless of self, all weakness do I bend At... .... thought of thee.
2. O, didst thou weep my tears? Then will I.. weep no more; The anguish I have felt for bitter years Pierced..... thee be - fore.
3. My sorrows hast thou borne, Sinless and.... Cru - ci - fied! Trembling, I thank thee, and no more will mourn, Since thou hast died.
4. Bowing unto the storm That beats..... upon my head, I see thy pitying, perfect-fashioned form..... Suffering in - stead.
5. Thine is the heart thus bought; I cannot.... call it mine; Perish ambition! be each hope, each thought, Hence - forth di - vine. A - men.

CHANT. "Spirit! thy labor is o'er."

H. S. P.

Hymn Mozart's daughter sang as he died.

1. Spirit! thy labor is o'er, Thy term of pro - ba - tion is run, Thy steps are bound for the un - trod-den shore, And the race of immortal's be-gun.
2. Spirit! look not on the strife, Or the pleasure of earth with re - gret, Pause not on the threshold of lim - it - less life, To mourn for the day that is set.
3. Spirit! how bright is the road For which thou art now on the wing, Thy home will now be with thy Sav - ior and God, Their loud hal-le - lu - jahs to sing.

HYMN CHANT. "Almighty One."

H. S. PERKINS.

1. Almighty One! I bend in dust before thee; Ev'n so veiled cher-ubs bend; In calm and still devotion I adore thee, All-wise, all - pres - ent Friend.
2. Thou power sublime! whose throne is firmly seated On stars, and glowing suns; O, could I praise thee,—could my soul, elated, Waft thee se - raph - ic tones,—
3. Eternity! Eternity! how solemn, How..... terrible the sound! Here, leaning on thy promises, a column of strength may I be found.

Thou to the earth its emerald robes hast given, Or curtained it in snow, And the bright sun, and the soft moon in heav'n, Before thy pres - ence bow.
Had I the lyres of angels,—could I bring thee An offering wor - thy thee,— In what bright notes of glory would I sing thee, Blest..... notes of ecstacy.
O, let my heart be ever thine, while beating, As when 'twill cease to beat! Be thou my portion, till that meeting, When I my..... God shall greet.

THE LORD'S PRAYER.

H. S. PERKINS.

pp

1. Our Father who art in heav'n, hallow'd..... be thy name, Thy kingdom come, thy will be done on earth as it is in heaven.
2. Give us this day our..... dai ly bread; And forgive us our trespasses as we forgive those who trespass a gainst us.
3. And lead us not into temptation, but de - liver us from evil, For thine is the kingdom, and the pow'r, and the glory, for ever and ever. A - men.

(*New Version.*)

1. Our Father who art in heav'n, hallowed ..... be thy name, Thy kingdom come, Thy will be done, as in heav - en so in earth.
2. Give us this day our..... dai - ly bread, And forgive us our debts, as we also have for- giv'n our debtors.
3. And bring us not in - - - - to temp- tation. But deliver us from the e - vil one.

CHANT. "No tear in Heaven."

1. No tear shall be in heav'n; no gathering gloom, Shall o'er that glorious landscape ev - er come; No tear shall fall in sadness o'er those flowers, That breathe their fragrance thro' ce-les-tial bowers.
2. No tear shall be in heav'n; no sorrows reign; No secret anguish, no cor- po - real pain; No shivering limbs, no burning fe - ver there; No soul's e- clipse, no . . win-ter of des - pair.
3. No night shall be in heav'n; but endless noon; No fast declining sun, nor wan - ing moon; But there the Lamb shall yield perpetual light, Mid pastures green, and . . wa-ters ev - er bright.
4. No tear shall be in heav'n; no darkened room; No fear of death, nor silence of the tomb; But breezes ever fresh with love and truth, Shall brace the frame with . . an im-mor-tal youth.

HYMN CHANT. "There is a calm." (8, 8, 8, 4.)

P.

1. There is a calm for those who weep, A rest for weary . . . pil - grims found; They softly lie, and sweetly sleep, Low . . . in the ground.
2. The storm that sweeps the wintry sky, No more disturbs their . sweet re - pose Than summer evening's latest sigh That . . shuts the rose.

C.M. 3. Then let our sorrows cease to flow, God has re - - - - - called his own: And let our hearts, in every woe, still say—"Thy will be done.

THE LORD IS MY SHEPHERD. (23d Psalm.)

*

1. The Lord is my Shepherd; I . . . . . shall | not | want. He maketh me to lie down in green pastures; He leadeth me be- side | the | still - waters.
2. He restoreth my soul; He leadeth me in the paths of righteousness for his | name's | sake. Yea, tho' I walk thro' the valley of the shadow of death, I will fear no evil, for thou art with me, thy rod and thy staff | they | com - fort me.
3. Thou preparest a table before me in the presence of mine enemies; Thou anointest my head with oil; my cup | runneth | over. Surely goodness and mercy shall follow me all the days of my life, And I will dwell in the house | of the | Lord, for - ever. A - men.

CANTATE DOMINO. "O sing unto the Lord."

(PSALM 98.)

H. S. PERKINS.

1. O sing unto the Lord a..... new..... song, For he hath..... done.... marvellous things.
3. The Lord declared..... his sal - vation, His righteousness hath he openly.. showed, in the sight of the heathen.
5. Show yourselves joyful unto the Lord,.. all ye lands; Sing, re - - - joice,..... and give thanks.
7. With trumpets..... also and shawms; O show yourselves joyful, be - - fore the Lord the King.

9. Let the floods clap their hands, and let the hills be joyful together, be- fore the Lord; For he..... cometh to judge the earth.

2. With his own right hand, and with his.. ho - ly arm; Hath he gotten him - - - - self the vic - to - ry.
4. He hath remembered his mercy and truth toward the house of Israel; And all the ends of the world, have seen the sal- va - tion of our God.
6. Praise the Lord up - - - - on the harp; Sing to the harp, with a..... psalm.... of thanksgiving.
8. Let the sea make a noise, and all that.. there - in is; The round world, and..... they that dwell there - in.

10. With righteousness shall he..... judge the world; And the..... ..... peo - ple with... equity.

A - - men.

HEAR MY PRAYER. (Invocation.)

(PSALM 143.)

WINTER. Arranged.

p ANDANTE. DOLCE. *pp* *p*

Hear my pray'r, hear my pray'r, O Lord; give ear, give ear to my sup - pli-cations, give ear, give ear to my sup - pli-cations, O Lord, O Lord, O

m *f* *pp*

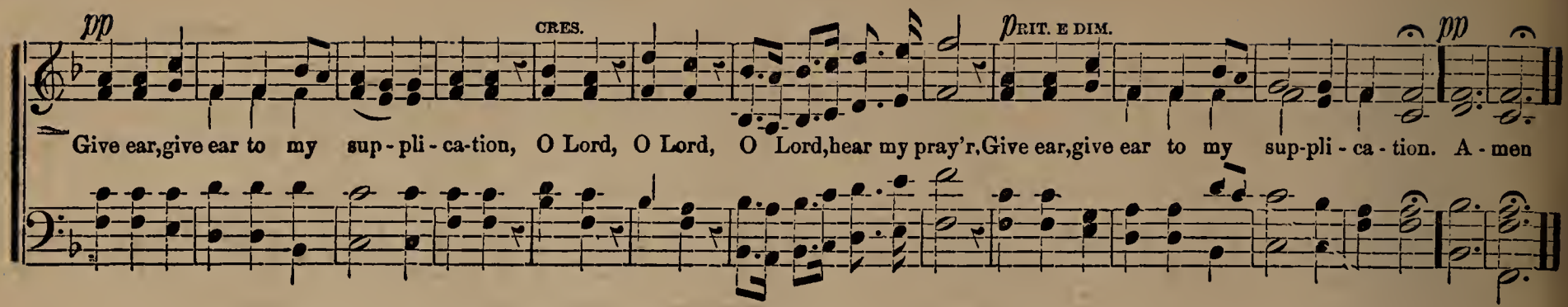
Lord, hear my pray'r, O Lord, hear my pray'r, O Lord, hear my pray'r, O Lord, hear my pray'r; In thy faith- ful-ness answer me: And in thy right-eous -

In thy faithfulness answer me,

p DIM. *pp* *m* CRES.

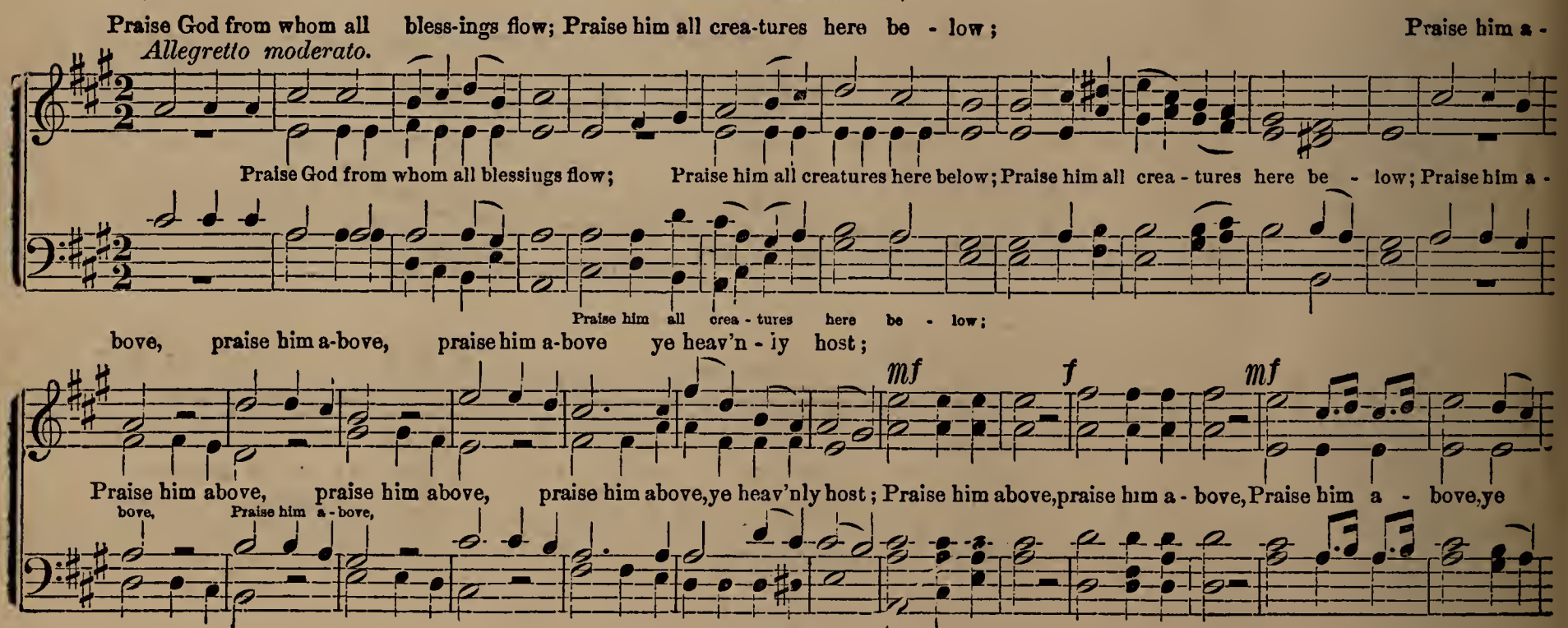
- ness, O Lord, hear my pray'r, hear my pray'r, my pray'r. Give ear, give ear to my sup-pli - ca-tion; O Lord, O Lord, O Lord, hear my pray'r,

hear my pray'r, Give ear to my sup - pli - ca - - tion,



DOXOLOGY. PRAISE GOD FROM WHOM ALL BLESSINGS FLOW.

(SUITABLE FOR EASTER.)



Praise Fa - ther, Son and Ho - ly Ghost,

heav'n-ly host, Praise Father, Son, and holy Ghost, Praise Father, Son, ... and Ho - ly Ghost, Praise Father, Son, ... and ho-ly Ghost.

Praise Father, Son, And Holy Ghost,

Allegro.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A-men, A-men, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah, Hal - le-

A-men, Hal-le - lu - jah,

lu-jah, Hal-le - lu-jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal-le - lu - jah, A - men, A-men, Hal - le - lu - jah, A-men, Hal - le - lu-jah, A - men.

O LORD, BE THOU MERCIFUL. (Prayer.)

Mrs. MARY ALLEN, M. D.

H. S. PERKINS, From "Class and Choir." By per.

MODERATO.

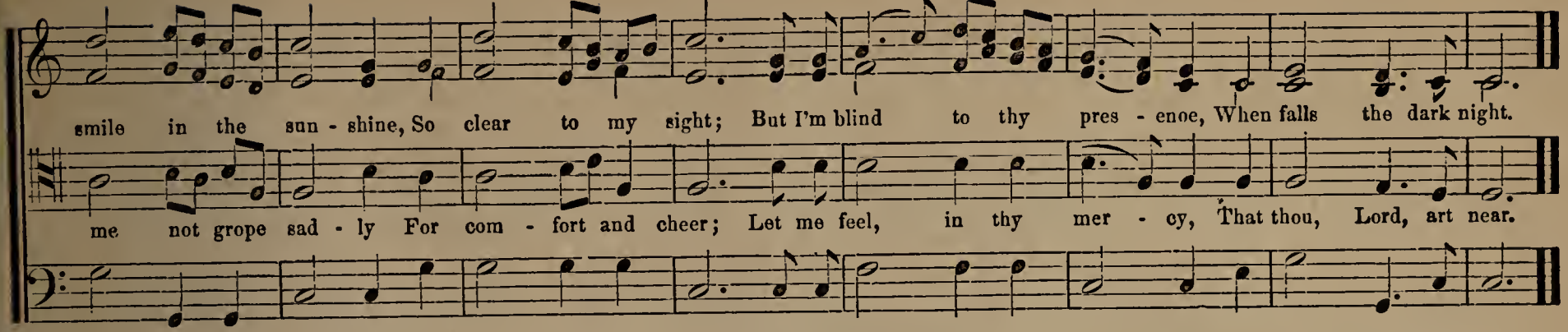
1. O Lord, be thou mer - ci-ful For dark - ness is near; Thy voice in the thun-der-bolt Fain would I hear; Thy
2. The dark - ness my eyes would pierce, Un-veil thy kind face; One glimpse of thy ra - diance, Oh, give in thy grace; Let

smile in the sun - shine, So clear to my sight; But I'm blind to thy pres - ence, When falls the dark night.
me not grope sad - ly For com - fort and cheer; Let me feel in thy mer - cy, That thou, Lord, art near.

p TUTTI.

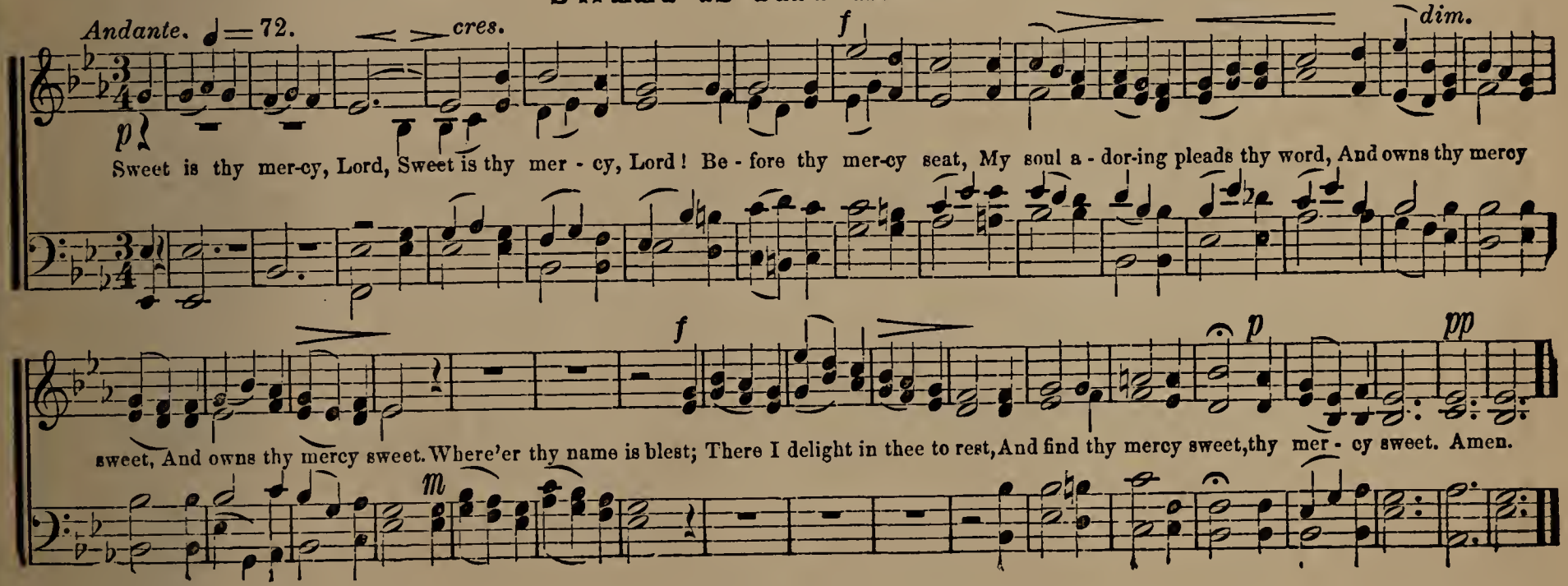
O Lord, be thou mer - ci - ful, For dark - ness is near; Thy voice in the thun - der-bolt Fain would I hear; Thy

The dark - ness my eyes would pierce, Un-veil thy kind face; One glimpse from thy ra - di-ance, Oh, give in thy grace, Let



SWEET IS THY MERCY.

H. S. PERKINS.



OH, THAT I HAD WINGS.

H. S PERKINS.

From "Perkins' Graded Anthems," by per

DUET

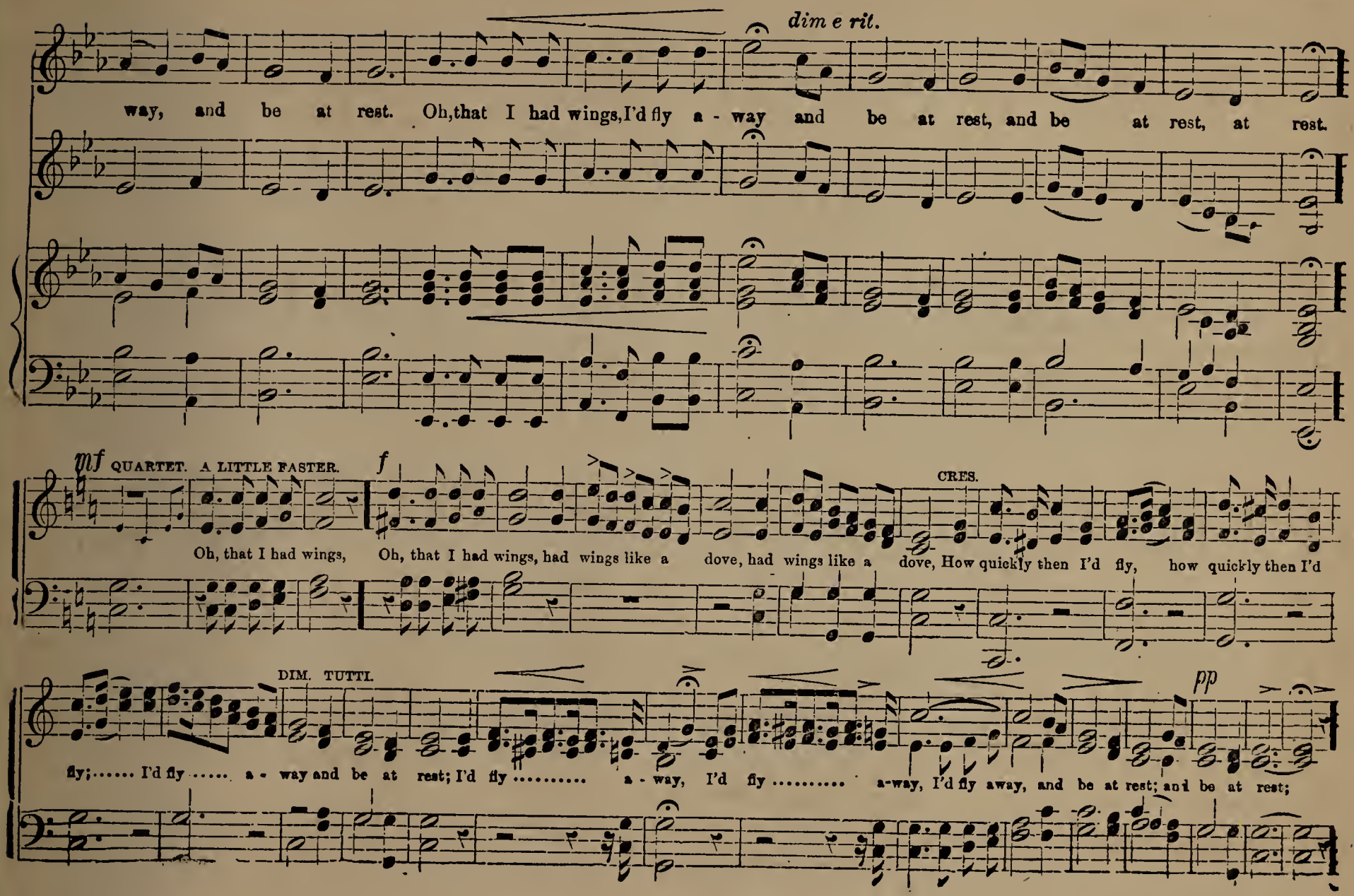
mp MODERATO. ♩ = 72. (S = 27 1-3.) *mf*

Oh, that I had wings, Oh, that I had wings, Oh, that I had wings, had wings like a dove; How quickly then I'd

f

fly, How quick - ly then I'd fly; I'd fly, I'd fly, I'd fly..... a - way, I'd fly ..... a-

cres. *f*


dim e rit.
way, and be at rest. Oh, that I had wings, I'd fly a - way and be at rest, and be at rest, at rest.
mf QUARTET. A LITTLE FASTER.
f
CRES.
Oh, that I had wings, Oh, that I had wings, had wings like a dove, had wings like a dove, How quickly then I'd fly, how quickly then I'd
DIM. TUTTI.
pp
fly;..... I'd fly ..... a - way and be at rest; I'd fly ..... a - way, I'd fly ..... a-way, I'd fly away, and be at rest; and be at rest;

Oh, That I had Wings. Continued.

QUARTET.

m CRES. *f*

Oh, that I had wings like a dove, like a dove, Oh, that I had wings,

pp CHORUS. *p*

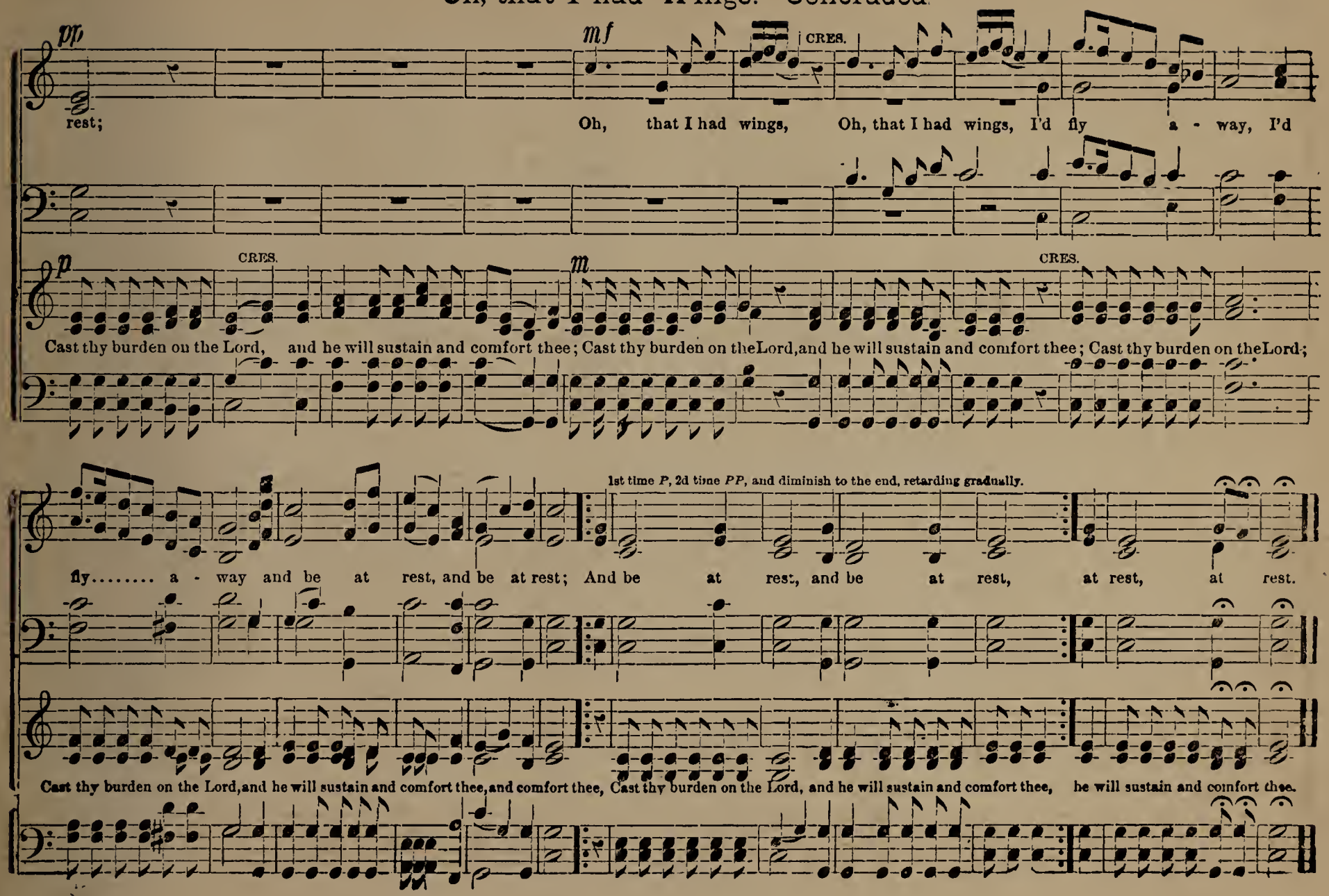
Cast thy burden on the Lord, Cast thy burden on the Lord, thy bur - den on the Lord, on the Lord. Cast thy burden on the

mf *f* DIM. *p*

Oh, that I had wings; Oh, that I had wings, I'd fly a - way and be at

Lord; Cast thy bur-den on the Lord;

Oh, that I had Wings. Concluded.



DEAR FATHER! HEAR OUR PRAYER. (Response.)

C. W. B.
LARGO, CON ESPRESS.

C. W. BENNETT.

Dear Fa - ther, hear our pray'r! Own and bless our ser - vice here; Help each his cross to bear And thy name re - vere;

Dear Fa - ther, hear our pray'r! Own and bless our ser - vice here; Help each his cross to bear And thy name re - vere;

For - give our sins, we pray, Let none be led astray; And thine the praise shall be, Thro' e - ter - ni - ty! A - men, A - men.

For - give our sins, we pray, Let none be led astray; And thine the praise shall be, Thro' e - ter - ni - ty! A - men, A - men.

ANTHEM. IN WHOM ALL FULLNESS DWELLS.

H. S. PERKINS.

Moderato. ♩ = 72.

SOP. SOLO.

cres.

No lack in him, in whom all goodness dwells; Oh,

cres.

cres. *f*

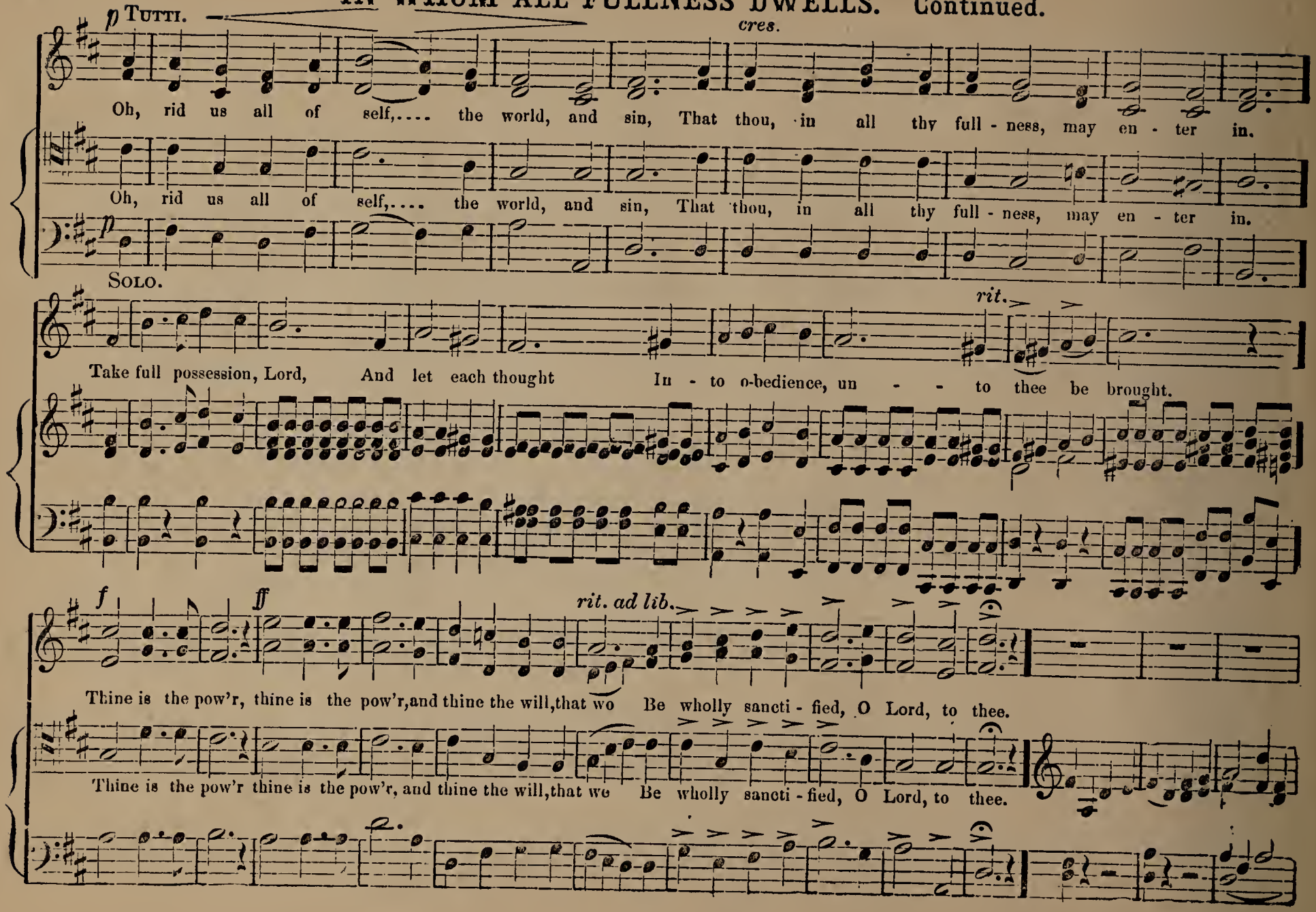
mu - sic sweet, like chime of evening bells..... All full - ness is in him.... and all for us; Oh,

p

cres. *ff* *dim.* *rit.* *p*

won - drous grace, that he hath loved us thus! Oh, this is joy, is joy indeed, To thus provide in Christ for all our need.

IN WHOM ALL FULLNESS DWELLS. Continued.



Alto Solo.

rit. Tutti.

For - give the past; yea, Lord, thou dost for - give; Henceforth for thee, a - lone we long to live, We long to live;

p

Alto Solo. *a tempo.*

Con-strain'd by love, we yield ourselves to thee, Thy love, dear Lord,.... has won the vic - to - ry;

A little slower.

Tutti.

Sop. Solo. Obligato.

has won the victo - ry. Kept by thy grace, up-hold-en by thy pow'r, En-a-ble us to serve thee ev'-ry hour. And when we see thee in the

Sop. & Alto.

has won the vic-to - ry. Kept by thy grace, up - holden by thy pow'r, En-a - ble us to serve thee ev'-ry hour. And when we see thee in the

Tenor & Bass.

IN WHOM ALL FULLNESS DWELLS. Concluded.

realms a-bove, How much we'll praise thee for thy won - drous love; A - doring, fall at thy be - lov - ed feet. A-dor-ing, raise our eyes, thine

realms a-bove, How much we'll praise thee for thy won - drous love; A - doring, fall at thy be - lov - ed feet, A-dor-ing, raise our eyes, thi

cres.

eyes to greet; "Worthy the Lamb,"..... "Worthy the Lamb," ..... "Worthy the Lamb," for - ev - er we shall sing.

eyes to greet. for - ev - er we shall sing, for - ev - er we shall sing, "Worthy the Lamb," for-ev - er we shall sing,

"Worthy the Lamb," for - ev - er we shall sing; All praise to thee, our Lord, Re-deem-er, King, All praise to thee, our Lord, Re-deem - er, King.

"Worthy the Lamb," for - ev - er we shall sing; All praise to thee, our Lord, Re-deem-er, King, All praise to thee, our Lord, Re-deem - er, King.

FATHER, I BEND TO THEE.

ADAGIO.

1. Father, I bend to thee; Life, it was thy gift; Thou now canst shield it; From thee it came, and to thee I yield it; In life or death for - sake not me; Fa - ther, I bend to thee.
2. Father, I trust in thee; When midst the battle's strife Death did surround me; When threat'ning storms gather'd, thou didst protect me; It was thy will, I trust in thee; Fa - ther, still guide thou me.
3. All I give back to thee; When, at thy call, my life shall be yielded; When life has past and my fate shall be seal - ed; O Fa - ther, take my soul to thee; Fa - ther, for - sake not me.

DIM.

QUARTETTE or CHORUS.

Father, I bend to thee; Life, it was thy gift, Thou now canst shield it; From thee it came, And to thee I yield it, In life or death forsake not me; Father, I bend to thee.

Father, I trust in thee; When midst the bat - tle's strife Death did surround me; When threat'ning storms gathered, Thou didst protect me; It was thy will, I trust in thee; Father, still guide thou me.
All I give back to thee; When, at thy call, my life shall be yielded; When life has past and my fate shall be sealed; O Fa-ther, take my soul to thee; Father, forsake not me.

OUT OF THE DEEP HAVE I CALLED.

Psalm cxxx.

From MOZART.

LARGHETTO. SEMI CHORUS. or QUARRTET.

p

Out of the deep have I call-ed un - to thee,

p

Out of the deep have I call-ed un - to thee, to

LARGHETTO.

p

Out of the deep have I call - ed un - to thee, to

p

to thee, O Lord hear my voice.

DUET.

O let thine ears con -

SOLO.

thee, to thee, O Lord hear my voice. O let thine ears con - sid - er well the voice, the voice of my complaint, O let thine ears con -

p

thee, to thee, O Lord hear my voice.

FULL CHORUS.

sid - er well the voice, the voice of my complaint, O let thine ears con - sid - er well the voice, the voice of my complaint.

sid - er well, the voice of my com - plaint;

PIANO OR ORG.

let thine ears con - sid - er well the voice, the voice of my complaint.

pp SEMI CHORUS. or QUARTET.

SOLO.

If thou, O Lord, wilt be ex - treme to mark what is done a - miss, O Lord, O Lord,

If thou, O Lord, wilt be ex - treme to mark, to mark what is done a - miss,

pp

If thou, O Lord, wilt be ex - treme to mark, to mark what is done a - miss,

PIANO OR ORGAN.

Out of the Deep have I Called. Concluded.

DUET.

who may a - bide it? O Lord, who may, who may a-bide it? For there is mer - cy, is mer - cy with thee, therefore shalt thou, shalt

For there is mer - cy, mer - cy with thee, therefore shalt

FULL CHORUS.

thou be fear - ed, For there is mer - cy, is mer - cy with thee, there - fore shalt thou, shalt thou be fear - ed. A - men.

thou be fear - ed, For there is mer - cy, is mer - cy with thee, there-fore shalt thou, shalt thou be fear - ed. A - men.

there is mer - cy, is mer - cy with thee, there - fore shalt thou, shalt thou be fear - ed. A - men.

there is mercy with thee.

HOSANNAH.

Mark 11: 9 & 10 v.

R. K. HIGGINS.

ALLEGRO MODERATO.

Ho - san - nah, Ho - san - nah, Ho - san - nah, Ho - san - nah, Ho - san - nah,....

Bless - ed is he that com - eth in the name of the Lord; Bless - ed is he that com - eth in the

name of the Lord, Bless - ed is he,..... Bless - ed is he,.....

Bless - ed is he, Bless - ed is he,

SOLO OBLIGATO.

Bless - ed be..... the kingdom of our

Bless-ed is he that com - eth in the name of the Lord, Bless - ed be the king - dom of our

HOSANNAH. Continued.

Fath - er Da - vid, Bless - ed be..... the king-dom of our Fath - er Da - -

Fath - er Da - vid, Bless - ed be the king - dom of our Fath - er Da - vid, of our Fath - er .

vid, That cometh in..... the name of the Lord, That cometh in..... the name of the Lord,..... That cometh

Da - vid, That cometh in the name of the Lord, That cometh in the name of the Lord,

in..... the name of the Lord, the name of the Lord.

That com - eth in the name of the Lord, the name of the Lord. Ho - san - nah, Ho -

HOSANNAH. Concluded.

san - nah, Ho - san - nah in the high - est, Ho - san - nah, Ho - san - nah, Ho -

san - nah to our King..... A - - - men, A - - - men.....

THE LORD IS MY SHEPHERD.

H. S. PERKINS.
SOLO ALTO.

He

SOLO BASS.

The Lord is my Shep - herd, I shall not want.

The Lord is my Shepherd. Continued.

DIM E RIT.

mak - eth me to lie.... down, lie down in green pas - tures; He lead - eth me, he lead - eth me be - side the still wa - ters.

DIM E RIT.

mf TUTTI. A TEMPO.

He re-stor - eth my soul; He lead - eth me in the paths of right-eous-ness, for his name's sake, for his name's sake.

mf

He re-stor - eth my soul; He lead - eth me in the paths of right-eous-ness, for his name's sake, for his name's sake.

SOLO TENOR.

Key of C. CRES.

Yea, though I walk thro' the val - ley of the shad - ow of death, I will fear no e - vil, I will fear no

CRES.

DIM E RIT.

e - vil; for thou art with me, Thy rod and thy staff, they com - fort, they com - fort me.

DIM E RIT.

The Lord is my Shepherd. Continued.

m

CRES. (Key of F)

Thou pre - par - est a ta - ble be - fore me In the presence of mine en - e-mies, In the presence of mine en - emies, Thou a-noint - est my head with

CRES.

In the presence of mine en - emies, Thou a-noint - est my head with

(Key of B ♭.) SOLO. SOPRANO. TUTTI.

oil, My cup runneth over, my cup runneth o-ver; Surely goodness and mercy, surely goodness and mer - cy shall fol - low me all the days of my life; And I will

ACCMPANIMENT.

oil, My cup runneth over, my cup runneth o-ver;

CRES.

dwell in the house of the Lord, I will dwell in the house of the Lord, And I will dwell in the house, in the

I will dwell in the house of the Lord, I will dwell in the house of the Lord, I will dwell in the house,

I will dwell in the house of the Lord, I will dwell in the house of the Lord, I will dwell in the house,

AD LIB.

house of the Lord, for - ev - er - more, for - ev - er - more; Ha-le - lu - jah, A - men, Hal - le - lu - jah, A - men.

in the house of the Lord,

in the house of the Lord, for - ev - er - more, for - ev - er - more; Hal-le - lu - jah, A - men, Hal - le - lu - jah, A - men.

AWAKE! O ZION.

MODERATO. ANDANTE. J. S. BUCK.

Zi - on, a - wake! a - wake! a - wake! O Zi - on, put on thy strength a - new; Put on thy beau-ti - ful gar - ments, thy beau-ti - ful

mf MODERATO. CRES. RIT.

garments, O Zi - on, And go forth as the Bride of the Lamb; And go forth as the Bride of the Lamb, as the Bride of the Lamb in thy beauty, O Zi - on.

TENOR & BASS DUET.

Strong were thy foes, but the arm that subdued them, And scattered their legions was migh - ti - er far; They fled like the chaff from the scouge that pur-sued them, Vain were their steeds and their chariots of war.

CHORUS. DUET. SOP. & ALTO.

Then daugh - ter of Zi - on, a - wake, from thy slum - ber, A - wake! for thy foes shall op-press thee no more; Glo - ri - ous things of thee are spo-ken

Zi - on, cit - y of our God; He, whose word can ne'er be bro - ken, Formed thee for his own a - bode.

mp CHORUS. CRES. DIM. REPEAT AD LIB. *pp*

On the rock of a - ges founded, Who can shake thy sure re - pose? With sal - va-tion's walls surrounded, Thou may'st smile at all thy foes.

SEEK YE THE LORD. (Invocation.)

W. F. DANN.

Seek ye the Lord, while he may be found, Call ye up - on him while he is near, Seek ye the Lord, seek ye the Lord, seek ye the Lord,

while he may be found, Call ye up - on him while he is near; Seek ye the Lord, while he may be found; Call ye up - on him while he is near.

FLEE AS A BIRD TO YOUR MOUNTAIN.

SPANISH.
Arr. by H. S. P.

ANDANTE CON ESPRESS.

p

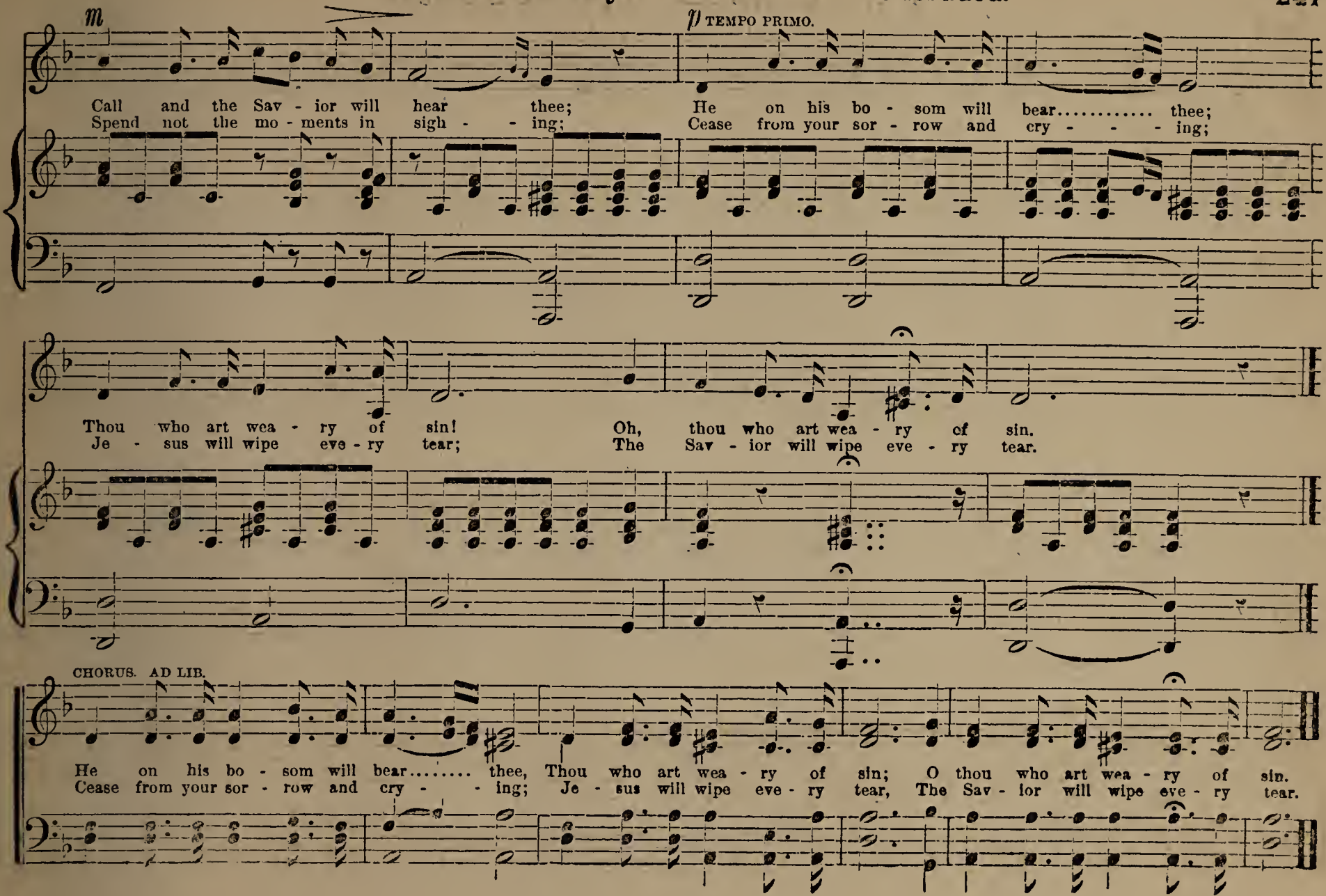
1. Flee as a bird to your moun - tain, Thou who art wea - ry of sin; ..... Go to the clear flowing
2. He will preserve thee for - ev - - er; Wipe ev'-ry fall - ing tear; ..... He will forsake thee, oh,

p

RIT.

f A LITTLE FASTER.

foun - tain, Where you may wash and be clean; Fly for th' aven - ger is near..... thee,
nev - - er, Shelter'd so ten - der - ly there; Haste, then, the hours are fly - - ing;


m
p TEMPO PRIMO.
Call and the Sav - ior will hear thee; He on his bo - som will bear..... thee;
Spend not the mo - ments in sigh - - ing; Cease from your sor - row and cry - - - ing;
Thou who art wea - ry of sin! Oh, thou who art wea - ry of sin.
Je - sus will wipe eve - ry tear; The Sav - ior will wipe eve - ry tear.
CHORUS. AD LIB.
He on his bo - som will bear..... thee, Thou who art wea - ry of sin; O thou who art wea - ry of sin.
Cease from your sor - row and cry - - ing; Je - sus will wipe eve - ry tear, The Sav - ior will wipe eve - ry tear.

I WILL ARISE. (Opening Service.)

H. S. PERKINS.

ALLEGRO MODERATO.

Piano or Organ.

I will a - rise, I will a - rise and go to my Fa - ther, and say un - to him:

SOLO.

p TUTTI. *m* CRES.

Fa - ther, Fa - ther, I have sinn'd a - gainst heav'n, and be - fore..... thee,

p *m* CRES.

Fa - ther, Fa - ther, I have sinn'd a - gainst heav'n, and be - fore thee, And am no more worthy, no more worthy,

SOLO.

RIT. AD LIB. A TEMPO. CRES.

Fa - ther, Fa - ther; I have

no more worthy to be called thy son, and am no more worthy to be called thy son, Fa - ther, Fa - ther:

DIM.

sinn'd,..... I have sinn'd a - gainst heav'n and be - fore thee, and am no more worthy to be called thy

CRES.

I have sinn'd, I have sinn'd a - gainst heav'n and be - fore thee, and am no more worthy to be called thy

I Will Arise. Concluded.

RIT. AD LIB. mp LENTO. CODA.

son, I will a - rise, I will a - rise and go to my Fa - ther. Hear our pray'r, Hear our pray'r. A - men.

RIT. AD LIB.

son, I will a - rise, I will a - rise and go to my Fa - ther. Hear our pray'r, Hear our pray'r. A - men.

HELP US TO WATCH AND PRAY.

GEO. D. BUCHANAN.

GEO. D. BUCHANAN.

Out from thy bounti-ful hand, O God, Floweth our blessings each day, Bounti-ful Giver of life and all, Help us to watch and pray,—

Help us to watch and pray,..... .. Help us to watch and pray,.....

DIM. RIT.

O, help us, help us to pray, O, help us to watch and pray, Boun-ti-ful Giv-er of life and all, Help us to watch and pray, and pray.

AS THE HART PANTETH.

H. S. PERKINS.

ANDANTE. ♩ = 72.
TENOR SOLO.

p As the hart panteth af - ter the water-brooks, So pant-eth my soul af - ter thee; O God!

pp DUET. SOPRANO. As the hart pant-eth af - ter the

ALTO.

mf CHORUS.

wa - ter-brooks, So pant-eth my soul af - ter thee, O God! My soul thirst - eth for God, for the liv - ing God, the

My soul thirst - eth for God, for the liv - ing God, the

liv - ing, liv - ing God; My soul thirsteth, my soul thirsteth for the liv - ing God, for the liv - ing God.

liv - ing, the liv - ing God; My soul thirst - eth, thirsteth for God; for the liv - ing God, for the liv - ing God.

As the hart panteth. Concluded.

BASS SOLO.

RIT.

Why art thou cast down, O my soul? And why art thou dis - qui - et - ed with - in..... me?

CHORUS. ALLEGRO MODERATO.

CRES.

Hope thou in God, hope thou in God, in God, For I shall praise him, for I shall praise him, for I shall praise him, my

Hope thou in God, hope thou in God; For I shall praise him, for I shall praise him, for I shall praise him, my

ff

King and my God; I shall praise him, I shall praise him, my King and my God. Hal-le - lu-jah, hal-le - lu - jah, hal-le - lu-jah, A - men, - lu-jah, A - men.

King and my God; I shall praise him, I shall praise him, my King and my God, Hal-le - lu-jah, hal-le - lu - jah, hal-le - lu-jah, A - men, lu-jah, A - men

O, HOLY NIGHT. (Christmas Hymn.)

ADOLPHE ADAM. Arr. by H. S. P.

ANDANTE MAESTOSO.

1st & 2d VIOLIN.
(MAY BE SUNG WITHOUT THE STRINGS.)

ORGAN.

(Small notes, 2d verse.)

1. O ho-ly night! the stars are brightly shin - ing, It is the night of the dear Sav-ior's birth, Long lay the world in sin and er - ror pin - - ing, Till he appear'd and the soul felt its worth, A thrill of hope the weary world rejoic - es, For
2. Led by the light of faith se-rene-ly beam - - ing, With glowing hearts by the cra - dle we stand, Led by the light of a star so sweet-ly gleam - ing, The wise men came from the far Orient land. The King of kings lay in a low - ly man - ger, In

(1st & 2d VIOLIN.)

PIANO or ORGAN.

O Holy Night. Continued.

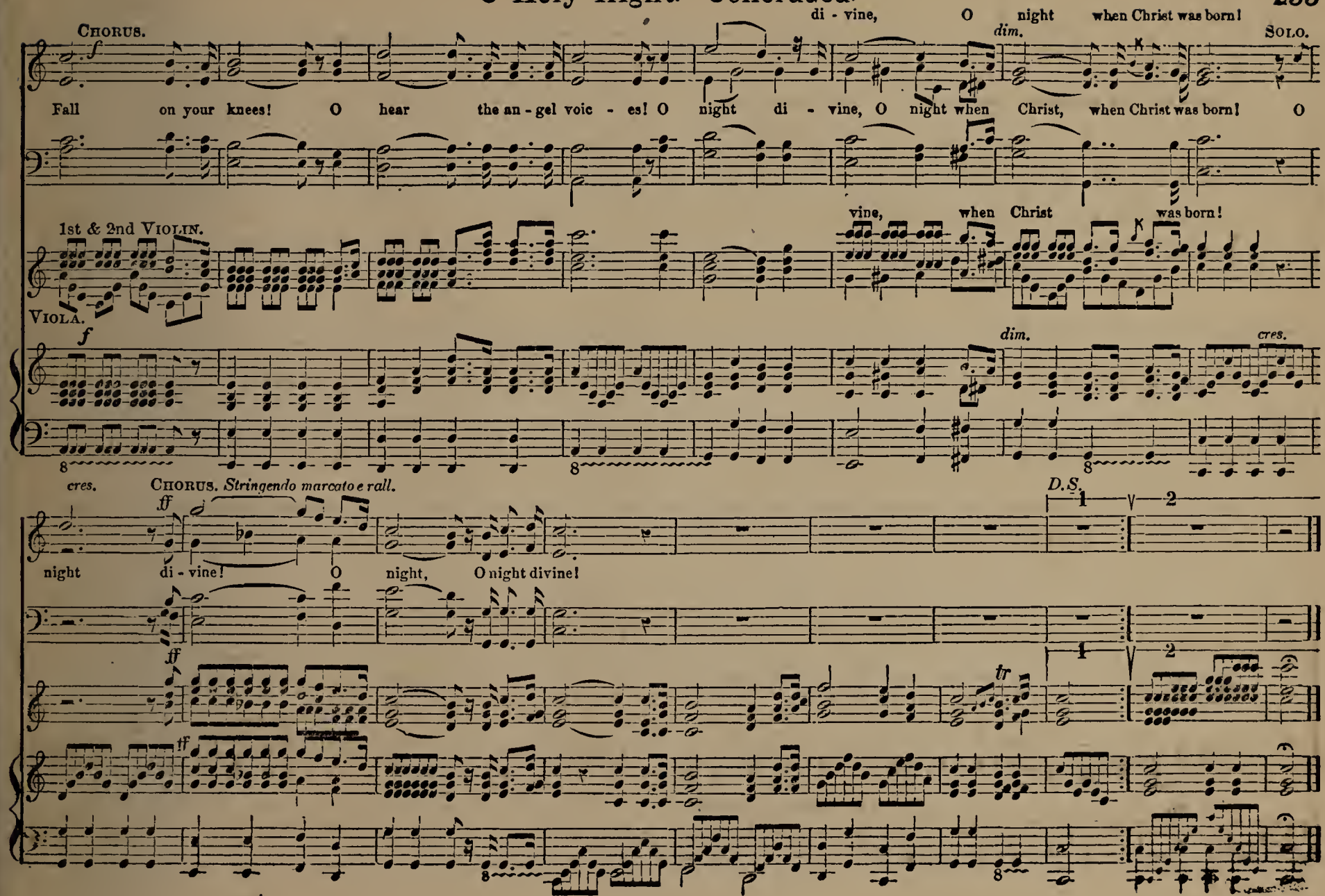
CRES. *f*

yonder breaks a new and glorious morn, Fall on your knees! O hear the angels voic - es! O night di -
all our tri - als born to be our friend, He knows our need; He guard - eth us from dan - ger; Be - hold your

CRES.

DIM. RIT AD LIB.

vine!.... O night when Christ was born! O night.... di - vine!.... O night, O night di - vine!
King;.... be - fore whom angels bend; Be - hold ... your King!.... your King, before Him, bend.


Chorus.
Fall on your knees! O hear the an - gel voic - es! O night di - vine, O night when Christ, when Christ was born! O
di - vine, O night when Christ was born!
dim.
Solo.
1st & 2nd Violin.
vine, when Christ was born!
Viola.
f
dim.
cres.
cres.
Chorus. Stringendo marcato e rall.
ff
night di - vine! O night, O night divine!
D.S.
1
2
tr

SAVIOR, LIKE A SHEPHERD LEAD US.

MODERATO. ♩ = 60. 8 39 1-2.

H. H. JOHNSON.

Sav - ior, like a shepherd lead us, Sav-ior, like a shepherd lead us, Much we need thy tender care, Much we need thy tender care; In thy pleasant

Sav - ior, like a shepherd lead us, Sav-ior, like a shepherd lead us, Much we need thy tender care, Much we need thy tender care; In thy pleasant

RIT.

pastures lead us, For our use thy fold pre-pare; Blessed Jesus, Thou hast bought us, thine we are, Thou hast promised to receive us, promised to re-

Thou hast prom - ised to re-

pastures lead us, For our use thy fold prepare; Blessed Jesus, Blessed Jesus, Thou hast bought us, thine we are, Thou hast promised to receive us, promised to re-

RIT. E DIM. A TEMPO. CRES. E RIT.

ceive us, Poor and sin-ful though we be, Poor and sinful though we be; Thou hast promised to redeem us, Grace to cleanse, and power to free. Amen.

ceive us, Poor and sin - ful though we be;

ceive us, Poor and sin-ful though we be. Poor and sinful though we be; Thou hast promised to redeem us, Grace to cleanse, and power to free. Amen.

"HE, WATCHING OVER ISRAEL."

Allegro Moderato. ♩ = 126.

From "ELIJAH," by Mendelssohn.

Soprano 1st.

p He, watching o - ver Is - ra - el, slumbers not, nor sleeps; He slumbers

Tenor.

p He, watching o - ver Is - ra - el,

p

not, nor sleeps; *cres.* He, watching o - ver

Soprano 2d.

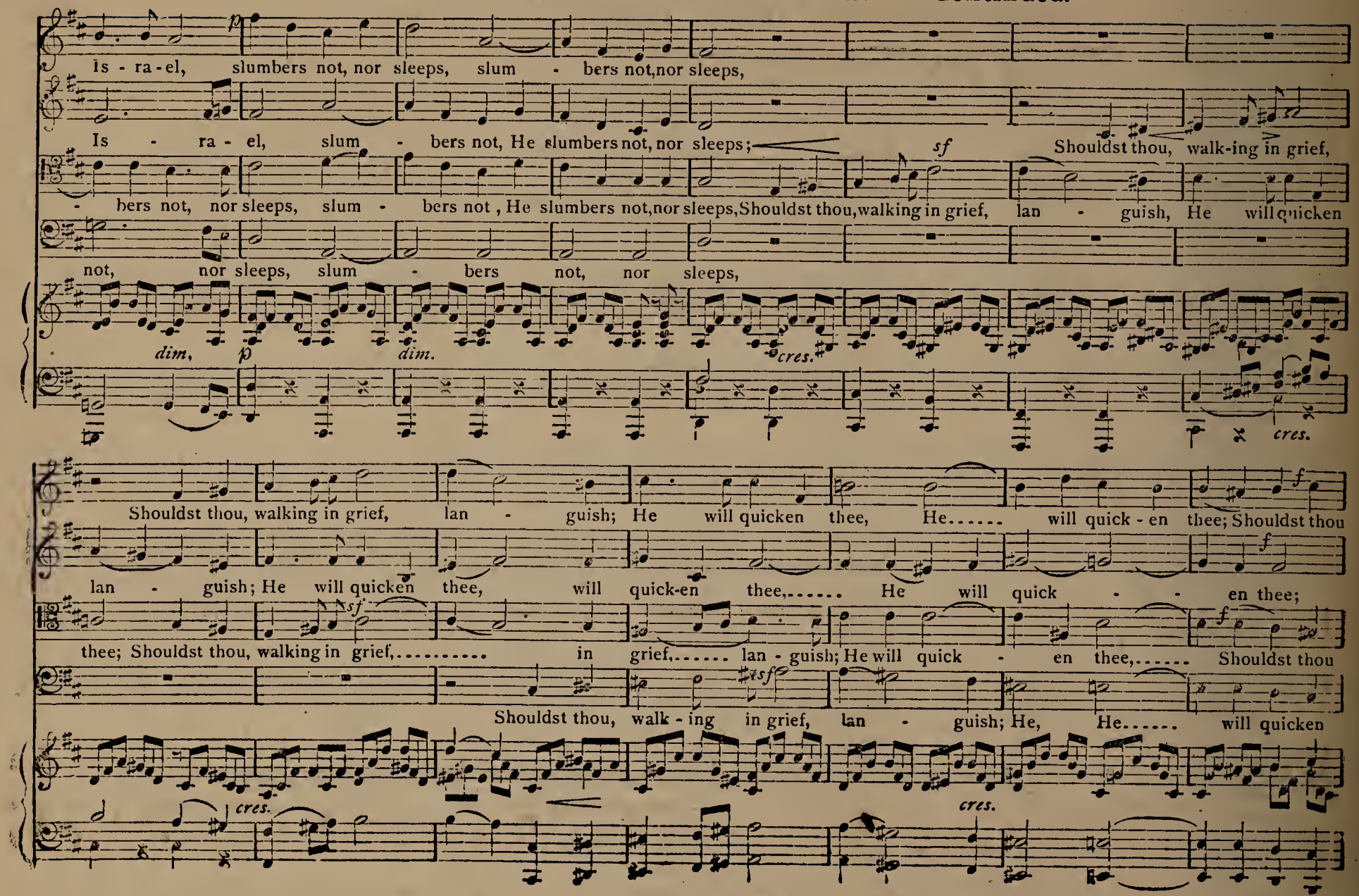
p He, watching, slumbers not, nor sleeps; He slum - bers not, nor sleeps; *cres.* He, watching o - ver

slumbers not, nor sleeps; *cres.* He slumbers not..... nor sleeps, *cres.* He slum -

Bass.

p He, watching, slum - bers not, nor sleeps; *cres.* He slum - bers

cres. *cres.*


Is - ra - el, slumbers not, nor sleeps, slum - bers not, nor sleeps,
Is - ra - el, slum - bers not, He slumbers not, nor sleeps;
sf
Shouldst thou, walk-ing in grief,
- bers not, nor sleeps, slum - bers not, He slumbers not, nor sleeps, Shouldst thou, walking in grief, lan - guish, He will quicken
not, nor sleeps, slum - bers not, nor sleeps,
dim.
p
dim.
cres.
cres.
Shouldst thou, walking in grief, lan - guish; He will quicken thee, He..... will quick - en thee; Shouldst thou
f
lan - guish; He will quicken thee, will quick-en thee,..... He will quick - - en thee;
f
thee; Shouldst thou, walking in grief,..... in grief,..... lan - guish; He will quick - en thee,..... Shouldst thou
sf
Shouldst thou, walk - ing in grief, lan - guish; He, He..... will quicken
cres.
cres.

sf *cres.* *sf*

walking in grief, lan - guish; He will, He..... will quicken thee; Shouldst thou, walking in grief, lan - guish,

Shouldst thou, walking in grief, lan - - - guish, Shouldst thou, walking in grief, lan - guish, He will quicken thee;

sf *f*

walking in grief,..... in grief..... lan - guish; He will quicken thee, will quick - en thee; Shouldst thou,

f *sf* *f*

thee; Shouldst thou, walking in grief, lan - guish; He will quicken thee,..... He will quicken thee, Shouldst thou,

f *sf*

sf *dim.*

walk - ing in grief, lan - guish; He will quicken thee, He..... will quicken thee, He, watching o - ver

f *f* *p*

Shouldst thou, walking in grief, languish; He will quicken thee, He will quicken thee, He, watching

sf *f* *dim.*

walk - ing in grief, lan - guish; He will quicken thee, He will quicken thee, Shouldst thou, walking in grief,

sf *f* *dim.*

walk - ing in grief, lan - guish; He will quicken, He..... will quicken thee,

dim. *diminuendo.* *p*

sf *f*

"HE, WATCHING OVER ISRAEL." Continued.

Is - ra- el, slum- bers not, nor sleeps, Shouldst thou, walking in grief, lan - guish; He will quick- en thee. He, watching

o - ver Is - ra - el, slum- bers not, Shouldst thou, walk - ing in grief, lan - guish; He will quick en thee.... He

lan - - guish; He will quick - en thee, He watching o - ver Is - ra - el, slum - bers not, nor sleeps.... He

He watching o - ver Is - ra - el, slum - - bers not, nor sleeps.....

cres.

o - ver Is - ra - el slum - bers not nor sleeps,.... He slum - bers not, He slum - bers not, He, watching,

slum - bers not, slum - bers not, nor sleeps. He..... slum - bers not, He slum- bers not, He watch - ing

slum - bers not,..... He slum - bers not,..... He slumbers not, He slum - bers not, He

..... He slum - bers not, nor sleeps; He.... slum - bers not, He slum- bers not, He slum - bers

dim. *dim.* *dim.* *dim.* *dim.*

o - ver Is - ra - el slum - bers not nor sleeps,.... He slum - bers not, He slum- bers not, sleeps

Is - - ra - el, slum - bers not, nor sleeps, He..... slum - bers not, He slum- bers not, sleeps

slum - bers not,..... He slum - bers not,..... He slumbers not, He slum- bers not, sleeps

not, He slum - bers not, nor sleeps; He.... slum - bers not, He slum- bers not, sleeps

not He, watch - ing Is - - - ra - el, slum - - - bers not, nor sleeps.

not, He watch - ing.... Is- ra - el,..... slum - bers not, nor sleeps.

not, He, watch - ing..... slum - - - bers not, nor sleeps.

not, He, watch - ing Is - ra - el,..... slum - bers not, nor sleeps.

HALLELUJAH!

Maestoso. ♩ = 84.

From "Mount of Olives." BEETHOVEN.

f

Moderato. ♩ = 84.

f

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! power and

f

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! power and

f

glo - ry To the Lord Je - ho - vah's name, Hal - le - lu - jah to the

glo - ry To the Lord Je - ho - vah's name, Hal - le - lu - jah to the

f Allegro.

Lord Je-ho - vah's name. Praise our God, all ye who love the Lord, in ho - ly songs of joy, in

f

Praise our God, all

Allegro.

Lord Je-ho - vah's name.

Allegro.

sf *f*

Hallelujah. Continued.

ho - ly songs of joy, in ho - ly songs of joy,

Praise our

ye who love the Lord, in ho - ly songs of joy, in ho - ly songs of joy, in ho - ly, ho - ly songs of joy.

Praise our God, all ye who love the Lord, in ho - ly songs of joy, in

Praise our God, all

God, all ye who love the Lord, in ho-ly, ho-ly songs of joy, in songs of joy.

Praise our God, in ho-ly, ho-ly songs of joy, in songs of joy.

ho - ly songs of joy, in ho - ly songs of joy, in ho - ly songs of joy, in songs of joy.

ye who love the Lord, in ho - ly songs of joy, in ho - ly songs of joy, in songs of joy.

Praise our

Praise our God in ho - ly songs of joy, in ho - ly, ho - ly

Praise our God, Praise..... him, praise ..... him, praise..... him, praise our God.

Praise our God, all ye who love the Lord; Praise our God in ho - ly, ho - ly, ho - ly

God, all ye who love the Lord in ho - ly songs ..... of joy,..... in ho - ly, ho - ly, ho - ly

songs of joy, Praise our God, all ye who love the Lord, in

Praise our God, all ye who love the Lord, all ye who love him, praise our God in ho - ly,

songs of joy, Praise our God, all ye who love the Lord, Praise our God in

songs of joy, Praise our God, all ye who love him,

Hallelujah. Continued.

ho - ly songs of joy. Praise ..... our God in ho - ly, ho - ly songs of joy.

ho - ly songs of joy. Praise ..... our God in ho - ly, ho - ly songs of joy.

ho - ly songs of joy. Praise ..... our God in ho - ly, ho - ly songs of joy.

ye who love the Lord ..... praise him, praise our God in ho - ly, ho - ly songs of joy.

8va loco. tr tr sf sf

p Sing Je - hovah's pow'r and

p Sing Je - hovah's pow'r and glo - ry.

p Sing Je - hovah's pow'r and glo - ry, Sing Je - ho - vah's pow'r and

tr tr tr tr tr tr sf sf sf sf sf sf

cres. ff

sing Je - hovah's pow'r and glo - ry; Hal - le - lu - jah! Hal - le - lu - jah to the

glo - ry. Hal - le - lu - jah!

ff

glo - ry Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah to the

cres.

cres.

cres. ff

Lord Je - ho - vah's name, Je - ho - vah's name.

ff

Lord Je - ho - vah's name, Je - ho - vah's name.

Lord Je - ho - vah's name, Je - ho - nah's name. Praise ..... him, Praise our God, all

f ff sf sf sf

Hallelujah. Continued.

Praise ..... our God, in holy songs of joy.

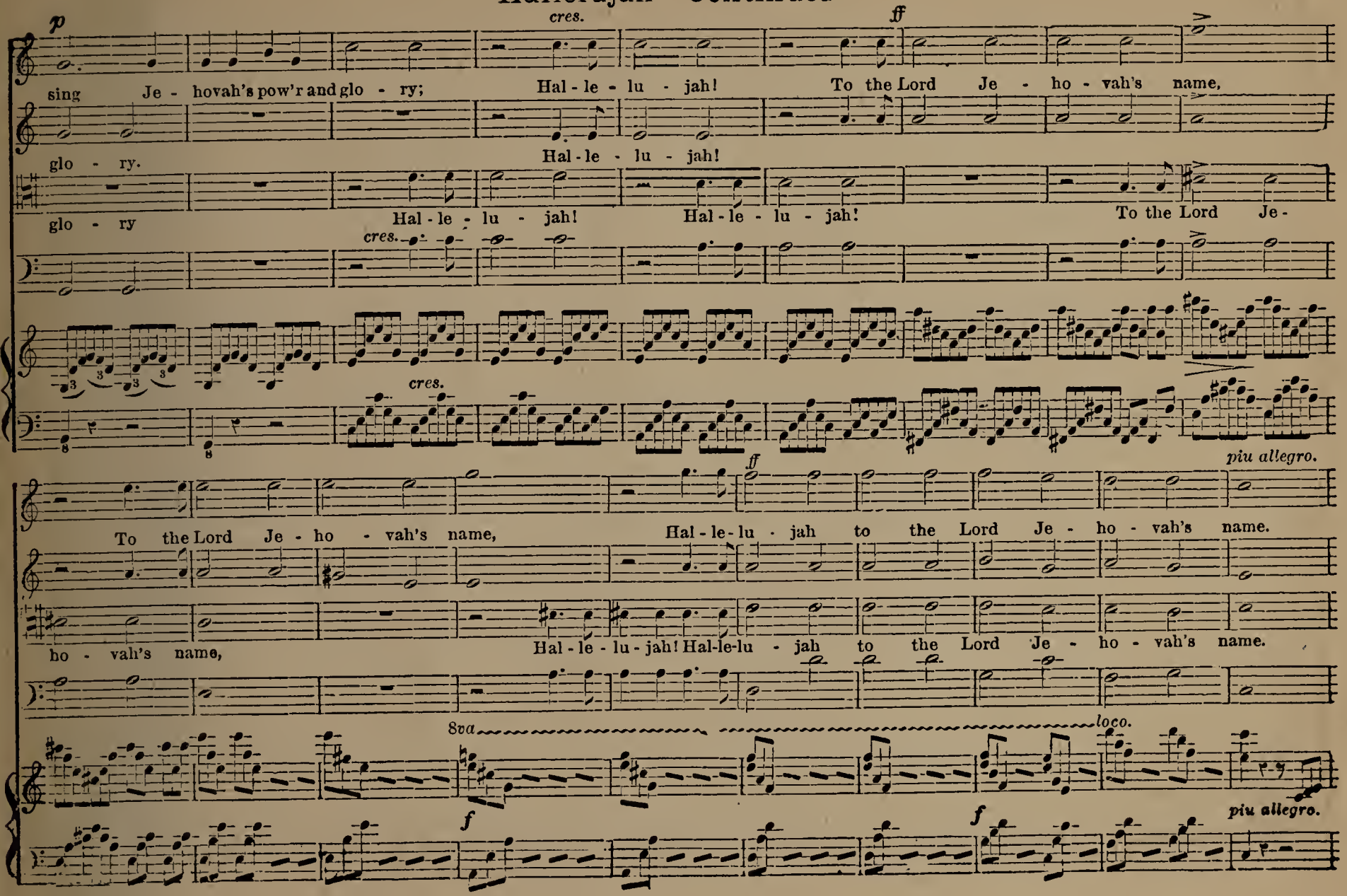
Praise ..... our God, all ye who love him, Praise ..... our God in holy, holy songs of joy.

ye who love the Lord, Praise ..... our God, O! praise our God, Praise ..... our God, in holy, holy songs of joy.

Sing Je - hovah's pow'r and

Sing Je - hovah's pow'r and glo - ry.

Sing Je - hovah's pow'r and glo - ry, Sing Je - ho - vah's pow'r and


p
cres.
ff
sing Je - hovah's pow'r and glo - ry; Hal - le - lu - jah! To the Lord Je - ho - vah's name,
glo - ry. Hal - le - lu - jah!
glo - ry Hal - le - lu - jah! Hal - le - lu - jah! To the Lord Je -
cres.
cres.
ff
piu allegro.
To the Lord Je - ho - vah's name, Hal - le - lu - jah to the Lord Je - ho - vah's name.
ho - vah's name, Hal - le - lu - jah! Hal-le-lu - jah to the Lord Je - ho - vah's name.
8va
loco.
f
f
piu allegro.

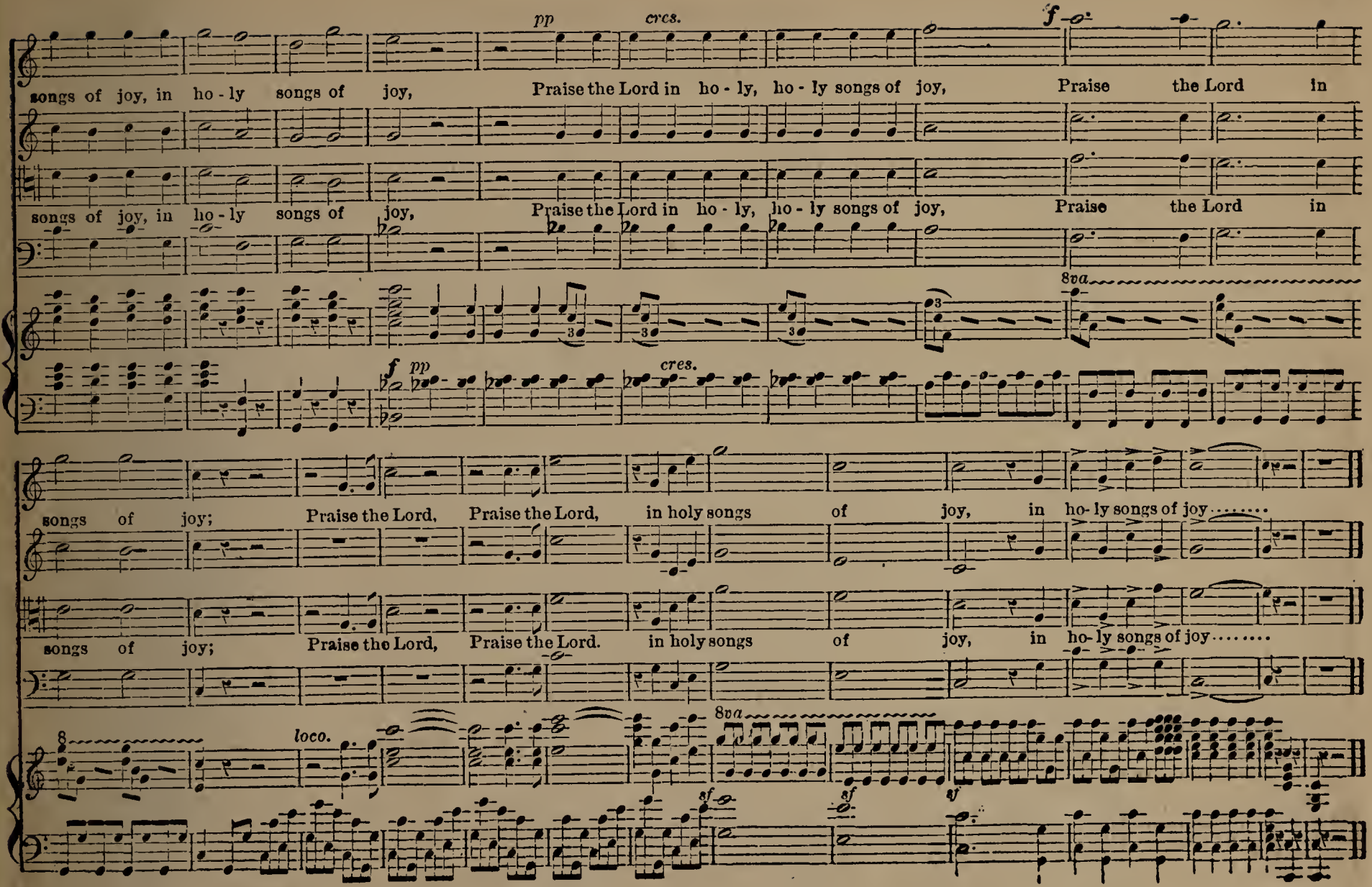
Hallelujah. Continued.

Praise the Lord, Praise the Lord, Praise the Lord ..... in ho - ly songs of joy, in

Praise the Lord, Praise the Lord, Praise the Lord ..... in ho - ly songs of joy, in

ho - ly songs of joy, Praise the Lord, Praise the Lord, Praise the Lord ..... in ho - ly

ho - ly songs of joy, Praise the Lord, Praise the Lord, Praise the Lord ..... in ho - ly


pp
cres.
f
songs of joy, in ho - ly songs of joy, Praise the Lord in ho - ly, ho - ly songs of joy, Praise the Lord in
songs of joy, in ho - ly songs of joy, Praise the Lord in ho - ly, ho - ly songs of joy, Praise the Lord in
8va
f pp
cres.
songs of joy; Praise the Lord, Praise the Lord, in holy songs of joy, in ho- ly songs of joy.....
songs of joy; Praise the Lord, Praise the Lord. in holy songs of joy, in ho- ly songs of joy.....
8
loco.
8va
8f
8f
8f

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